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I, **RAJINDER KUMAR SHARMA,** hereby declare that the particulars given above are true to the best of my knowledge and belief.

RAJINDER KUMAR SHARMA
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YĀSKA ON VEDIC DEITIES

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Yāska, the illustrious author of the *Nirukta*, states that one of the main objectives of the *Nirukta* is the knowledge of deities; for there are several contexts of ritual performance which refer to the deity.[1] A particular *mantra* is said to belong to the deity, to whom, a seer (*ṛṣi*) cherishing a particular desire addresses his panegyric, considering him/ her the master of that object.[2] Seers address their panegyrics to such deities as possess power over those objects and are capable of bestowing them on them.

Yāska refers to the different views as to the form possessed by the deities. According to one view, the deities have anthropomorphic forms because they are depicted as possessing human limbs, as associated with different objects like human beings and as performing different deeds like them. The second view is that the deities are unanthropomorphic. The supporters of this view controvert the arguments of the first view on the ground that even inanimate objects (dice, herbs, *etc.*)[3] are addressed with reference to anthropomorphic limbs (as in case of stones),[4] human limbs (as in case of Sindhu, the river)[5] and human actions (as in case of stones),[6] and above all on the ground that the deities Agni (fire), Vāyu (wind), Āditya (the sun), Pṛthivī (the Earth), Candramas (the moon), *etc.*, are not like human beings. The third view holds that the deities are both anthropomorphic and unanthropomorphic (because we come across the deities like Indra who possess human form and also the deities like Agni, Vāyu, Āditya, Pṛthivī, Candramas, *etc.* who do not have forms as the human beings). The fourth view, probably favoured by Yāska, is that the gods are, essentially, unanthropomorphic but are capable of assuming anthropomorphic forms, as and when required, to perform different deeds/ actions as sacrifice in case of the sacrificer (*yajamāna*).[7] This is the considered opinion of those who are well versed in legendary lore (*Ākhyānasamaya*). While interpreting the text that embodies the fourth view, Durga cites, for illustration, the example of un-anthropomorphic Agni (fire) who assumed an anthropomorphic form is order to get approval of Kṛṣṇa and Arjuna for burning the Khāṇḍava-forest. Sacrifice, cited by Yāska as an example, is itself

unanthropomorphic and, therefore, the deities it stands for should also be essentially unanthropomorphic.

Referring to the views of the Nairuktas, Yāṣka classifies the deities under three categories : (1) terrestrial (Agni); (2) atmospheric (Vāyu or Indra); and celestial (Sūrya). The deities Agni, Vāyu or Indra and Sūrya, representative respectively of the terrestrial, atmospheric and celestial regions receive various appellations on account of their super-eminence (*mahābhāgya*) or diversity of function as a single priest is called *hotṛ*, *adhvaryu*, *brahman* and *udgātṛ* on account of his diverse functions[8]. The *Nighaṇṭu*, in its Daivata– Kāṇḍa (chapter V), enumerates 52 names of the terrestrial deities (Sections 1–3), 48 names of the atmospheric deities (Sections 4–5) and 31 names of the celestial deites (Section 5). Yāska discusses these names in his *Nirukta* (Chapters VII. 14–XII. 46).[9] Yāska has also divided the Vedic gods into two classes : (1) those to whom hymns are addressed (*sūktabhājaḥ*); and (2) those who receive oblations (*havirbhājaḥ*).[10] He also alludes to the view, probably of the Yājñikas, that the Vedic deities are many as is evident from their distinct panegyrics and appellations.[11] It appears that Yāska's own view in this regard is that *Ātman* is the only deity that is praised, on account of supereminence, in various ways and other gods become individual parts of that very single *Ātman*. Seers praise objects taking them as the multiplicities of their Prakṛti (original Nature, *i. e. Ātman*) and also from its universality. The gods are, therefore, produced from each other[12] and are the Prakṛti of each other. They take their birth from the *Ātman*. Everything associated with them is also *Ātman:* the *Ātman* is even their chariot, their horse, their weapon, their arrows; the *Ātman* is, indeed, the all-in-all of gods.[13] This thesis of Yāska is in consonance with the Vedic *mantras*.[14] As is obvious from his etymology of the word *ātman*, he was conversant with the concept of *Ātman*.[15]

Yāska also mentions legends associated with some of the Vedic gods, which we have discussed in detail elsewhere.[16]

Yāska offers an interpretation in case of some of the Vedic gods. Thus, Aryaman,[17] Bhaga,[18] Dakṣa[19] and Indra[20] are also understood as the sun (Āditya), Vaiśvānara as the god Savitṛ,[21] Bhāratī as the light of the sun,[22] the Ṛbhus[23] and the Vasus[24] as the sun-beams and Saraṇyū as the night.[25] Similarly, Aditi,[26] Yama[27] and Rudra[28] are taken to be Agni and the Aśvins to be the darkness mixed with light at dawn and the light of the sun respectively.[29] While interpreting various deities as the sun or the beams thereof. Yāska probably has in his mind the *Ṛgveda*, I. 115.1, which

declares the sun to be the *Ātman* (soul) of the mobile and immobile world: *sūrya ātmā jagatastasthuṣaśca*. Accordingly, other gods would be taken only as different forms of the same single *Ātman*, here the sun.

Such interpretations are also available in the supplement to the *Nirukta* (Chapters XIII–XIV). Thus, *devas* (gods) are accepted as the rays or the senses (*indriyas*)[30]; Soma and Āpaḥ (waters) as the Supreme Self (*Ātman*),[31] Agni as the sun or *Ātman*[32], Āditya as *Ātman*[33]; and Soma[34], Vahni[35] and Indu[36] as the sun or *Ātman*. Besides, the supplement contains a long list of words including *haṁsa*, *sāgara*, *samudra*, *etc.*, which denote both the worldly objects and the Supreme Self (*Ātman*).[37] In his interpretations of various Vedic deities as the sun, the author of the supplement appears to have in his mind the *Ṛgveda*, I.115.1 (quoted above) as well as I.164.46: *ekaṃ sad viprā bahudhā vadanti*; and the following words of Yāska declaring the gods as *Ātman*: *mahābhāgyād devatāyā eka ātmā bahudhā stuyate..... ātmajanmanaḥ, ātmai "vai" ṣāṃ ratho bhavaty ātmā'śva ātmā" yudham ātme'ṣava ātmā sarvaṃ devasya* (*Nirukta,* VII. 4). In fact, all the gods are only different manifestations of the same single *Ātman* and hence nothing but *Ātman*. Everything associated with gods is also *Ātman*.

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2. यत्काम ऋषिर्यस्यां देवतायामार्थपत्यमिच्छन् स्तुतिं प्रयुङ्क्ते तद्दैवत: स मन्त्रो भवति। *Ibid.*, VII. 1, *Cf. Mīmāṁsāsūtra*, IX. 1. 7 : आर्थपत्याच्च; and Śabara's commentary thereon.
3. *Nighaṇṭu*, V. 3. 4–22.
4. अभिक्रन्दन्ति हरितेभिरासभि:। *Ṛgveda*, X. 94. 2
5. सुखं रथं युयुजे सिन्धुरश्विनम्। *Ibid.*, X. 94. 2
6. होतुश्चित्पूर्वे हविरद्यमाशत। *Ibid.*, X. 94. 2
7. *Nirukta*, VII. 7. We have followed Durga, who accepts an euphonic combination (*Sandhi*) of वा+अपुरुष० in the passage अपि वोभयविधा: स्युरपि वा पुरुषविधानामेव सतां कर्मात्मान एते स्युर्यथा यज्ञो यजमानस्य। There is, however, no such euphonic combination here according to Skanda-Maheśvara.
8. *Nirukta*, VII. 5.
9. Vide for details of these deities, Pt. Shiva Narayana Shastri, *Nirukta-Mīmāṁsā* (Delhi : Indological Book House, Saṁvat 2026), pp. 289–365.
10. *Nirukta*, VII. 13.

11. *Ibid.*, VII. 6.
12. As, for instance, Dakṣa is born from Aditi and Aditi from Dakṣa. Vide *Ṛgveda*, X. 72.4 : अदितेर्दक्षो अजायत दक्षाद्वदितिः परि; अदितिर्ह्यजनिष्ट दक्ष या दुहिता तव। X. 72. 5
13. माहाभाग्याद्देवताया एक आत्मा बहूधा स्तूयते। एकस्यात्मनोऽन्ये देवाः प्रत्यङ्गानि भवन्ति। अपि च सत्त्वानां प्रकृतिभूमभिर्ऋषयः स्तुवन्तीत्याहुः। प्रकृतिसार्वनाम्याच्च। इतरेतरजन्मानो भवन्तीतरेतरप्रकृतयः। कर्मजन्मानः। आत्मजन्मानः। आत्मैवैषां रथो भवत्यात्माश्व आत्मायुधमात्मेषव आत्मा सर्वं देवस्य देवस्य। *Nirukta*, VII. 4
14. Vide, एकं सद्विप्रा बहुधा वदन्ति, *Ṛgveda*, I. 164.46 ; महद्देवानामसुरत्वमेकम्, III.55.1–22 ; रूपं रूपं मघवा बोभवीति मायाः कृण्वानस्तन्वं परि स्वाम्, III.53.8 ; रूपं रूपं प्रतिरूपो बभूव तदस्य रूपं प्रतिचक्षणाय। इन्द्रो मायाभिः पुरुरूप ईयते युक्ता ह्यस्य हरय शता दश॥ VI.47.18 .
15. आत्माऽततेर्वाप्रेर्वापि वाप्त इव स्याद् यावद् व्याप्तिभूत इति। *Nirukta*, III. 15
16. "वैदिक आख्यान और आचार्य यास्क", Allahabad : Journal of Ganganatha Jha Kendriya Sanskrit Vidyapeetha; Vol. XIVII, Jan-Dec., Pt. 1–4, 1991, Published in 1997, pp. 181–194.
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18. 'जनं भगो गच्छतीति वा विज्ञायते जनं गच्छत्यादित्य उदयेन।' *Nirukta*, XII. 14
19. 'आदित्यो दक्षः।' *Ibid.*, XI. 23
20. *Ibid.*, XII. 28: य इन्द्र उत्तरस्तमेतद् ब्रूम आदित्यम्। *Cf. Mādhyandina Śatapatha Brāhmaṇa*, VIII.5.3.2 : अथ यः स इन्द्रऽसौ स आदित्यः; *Maitrāyaṇī Saṁhitā*, I. 6. 10 : न पुरा सूर्यस्योदेतोर्मन्थितवा असुयो विश्वदेवा आधीयत उद्यत्सु रश्मिषु मथ्यस्तत्, स देवः सेन्द्रः ; *Jaiminīya Brāhmaṇa*, II. 134 : स एषो ऽपहतपाप्मा तपति (आदित्यः) ह वा इन्द्रः ; *Jaiminīyopiniṣad Brāhmaṇa*, I. 9. 1. 2, 10.2.5 : स यस्स इन्द्र एष एव स य एष (सूर्य्यः) एव तपति ; I.14.3.5: युक्ता ह्यस्य (इन्द्रस्य) हरयः शता दशेति। सहस्रं हैत आदित्यस्य रश्मयः।
21. 'विश्वानरः सविता देव इति।' *Nirukta*, XI. 10; 'विश्वानरावेते उत्तरे ज्योतिषी।', *Cf.* Śākapūṇi's opinion, *Ibid.*, VII. 23
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26. *Ibid.*, XI. 23 : अग्निरप्यादितिरुच्यते।
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29. *Ibid.*, XII. 1 : तमोभाग हि मध्यमो ज्योतिर्भाग आदित्यः।

30. *Ibid.*, XIII. 11 : रश्मयोऽत्र देवा उच्यन्ते य एतस्मिन्नधिनिषण्णा इत्यधिदैवतम्।..... इन्द्रियाण्यत्र देवा उच्यन्ते यान्यस्मिन्नधिनिषण्णानीत्यात्मप्रवादाः। *Cf. Mādhyandina Śatapatha Brāhmaṇa*, IV.1.1.25: तस्य (सूर्यस्य) ये रश्मयस्ते देवा मरीचिपाः ; *Taittirīya Saṁhitā*, VI. 4. 5. 5: आदित्यस्य वै रश्मयो देवा मरीचिपाः।

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33. *Nirukta*, XIV. 22,25,37.

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36. *Ibid.*, XIV. 17.

37. *Ibid.*, XIV. 11.

वेदेषु व्यञ्जनावृत्तेरभ्युपगमत्वम्

प्रो. बृजेशकुमारशुक्लः
आचार्योऽध्यक्षश्च, संस्कृतप्राकृतभाषाविभागः, लखनऊविश्वविद्यालयः, लखनऊ,
78 ए, बादशाहबागं, लखनऊविश्वविद्यालयपरिसरः (गोकर्णनाथरोड), लखनऊ-226 007

श्रुतिः खलु प्राप्यते- देवस्य पश्य काव्यं न ममार न जीर्यति[1] इति वेदानुवचनप्रामाण्यात्काव्यत्वं वरीवर्ति वेदस्य। न खल्वेतद्ग्रन्थान्तरप्रामाण्यमपितु वेदस्य नैजं प्रामाण्यमेतत्। यदि वेदस्य काव्यत्वं सिद्ध्येत तर्हि वेदे काव्यात्मभूतस्य व्यञ्जनाव्यापारस्य कथं निषेधापत्तिः। श्रुत्यादिष्वभिधालक्षणयोः स्वीकारत्वाद् व्यञ्जनावृत्तेः प्रवृत्तिः कथं न भवितुमर्हति। यथाऽभिधया लक्षणया वा द्योतितोऽर्थो वेदे चकास्ति तथैव व्यञ्जनया किमपराद्धं, येन तया प्रकाशितोऽर्थो वेदे न वर्तते। कथयन्त्यत्र वृद्धा यद् वेदे व्यञ्जनाङ्गीकारे सति वैदिकवाक्येषु विधेर्निषेधत्वं निषेधस्य च विधिविमर्शो भवितुं शक्यते। यथा- अग्निष्टोमेन स्वर्गकामो यजेत इत्यत्र विधिवाक्यस्य यजनस्याऽयजनरूपापत्तिसम्भवात्। न तावदेतद्वक्तव्यं, सकलव्यञ्जनावृत्तिप्रवृत्ति-विरोधात्। न सर्वत्र व्यञ्जनया विधेर्निषेधापत्तेर्दर्शनात्। प्रमाणभूतानि रघुवंशादीनि काव्यानि, यत्र क्वचिदपि न विधेर्निषेधापत्तिर्दरीदृश्यते। एवं चेन्मन्येत तर्हि सर्वत्र व्यञ्जनावृत्तेरुच्छेदप्रसङ्गः काव्येषु चार्थाऽसङ्गतिप्रसक्तिः सञ्जायते। अतश्चेद् वेदे काव्यत्वं स्वीक्रियेत तर्हि तत्र व्यञ्जनावृत्तिरनिवार्यतयाऽङ्गीकर्त्तव्येति। अन्यथा वेदस्याऽधमकाव्यत्वापत्तेर्ध्वनिगुणीभूतव्यङ्ग्यकाव्ययोर्व्यञ्जनायाः स्वीकारात्। न तावद् वेदेऽधमकाव्यत्वं मन्येत, तत्रोत्तमकाव्यस्य चारुत्वप्रकर्षदर्शनात् सहृदयहृदयानुभवैकगम्यप्रसङ्गाच्च। अतो व्यवहारदृशा शास्त्रदृशा च वेदेषु व्यञ्जना साधनीया।

वेदस्य मुखरूपत्वेन[2] प्रख्याते व्याकरणशास्त्रेऽर्थस्फुटार्थमाम्नातः स्फोटो व्यङ्ग्यव्यञ्जकभावं सम्पादयति। तन्मतमादाय साहित्यशास्त्रिभिर्व्यङ्ग्यव्यञ्जकभावोऽङ्गीकृतः। यथोक्तं ध्वन्यालोके-

प्रथमे हि विद्वांसो वैयाकरणाः। व्याकरणमूलत्वात्सर्वविद्यानाम्। ते च श्रूयमाणेषु वर्णेषु ध्वनिरिति व्यवहरन्ति।[3]

अथ च ऋग्वेदप्रातिशाख्ये पदप्रकृतिः संहिता[4] इति सूत्रमाम्नातम्। स्फोटवादस्य मूलसिद्धान्तोऽस्मिन् सूत्रे निगदितः। सूत्रस्याऽस्य व्याख्या कुर्वता उव्वटेन कथितम्- **पदानि प्रकृतिभूतानि यस्याः संहितायाः सा पदप्रकृतिः, संहिताऽत्र विकारः प्रकृतिभूतत्वाच्च पदानां सिद्धत्वम्।**[5] अत्र प्रकृतिभूतानां पदानां सिद्धत्वात्संहितायाः साध्यत्वमुररीक्रियते। अतः संहितापदयोर्व्यङ्ग्यव्यञ्जकभावः सम्भवति। पदैरेव संहिताया अर्थः स्फुटितः। एवं वैदिकसंहितास्वपि स्फोटोऽर्थव्यञ्जक इति मन्यत एव। तत्कथं व्यञ्जनध्वननव्यापारो वैदिककाव्येन चमत्कृतिं वितनोति, वैदिकव्याकरणेऽपि प्रकारान्तरेण स्फोटस्याऽङ्गीकारत्वात्। शब्दस्य

व्याप्तिमत्त्वं निगदितं तत्र भगवता यास्केन- **व्याप्तिमत्त्वात्तु शब्दस्य।**[6] अस्य व्याख्यां कुर्वता दुर्गाचार्येणाऽवोचि- **तयो (अभिधानाभिधेयरूपयोर्बुद्ध्योः) र्मध्येऽभिधानरूपया बुद्ध्याऽभिमत-प्रयोजनविजिज्ञापयिषया पुरुषेण तदभिव्यक्तिसमर्थेन स्वगुणभूतप्रयत्नेनोदीर्यमाणः शब्दः........बुद्धिं सर्वार्थरूपां सर्वाभिधानरूपां व्याप्नोतीत्येवं व्याप्तिमाञ्छब्दः।**[7]

यास्काचार्यस्याऽनेन कथनेन तद्व्याख्यानानुसारेण च शब्दस्यास्याऽभिधातिरिक्तमन्यलक्षणाव्यञ्जनादयो व्यापारा भवन्तीति सिद्धम्। शब्दस्य व्याप्तिमत्त्वात्तस्मिञ्छक्तीनां स्थैर्याधिगमाच्च वेदसमुद्रः क्लेशेन पठितव्योऽपि न स्वकीयमर्थमभिव्यनक्ति। यथाऽभिनयद्वारेण लोके व्यवहारसिद्धिर्दृश्यते तथवै व्याप्तिमाञ्छब्दो वेदेऽभिनयत्वेन प्रतीकत्वेन चाऽर्थाभिसन्धानं कारयति।[8] अतएव- **एकः शब्दः सुप्रयुक्तः सम्यग्ज्ञातः स्वर्गे लोके च कामधुग्भवतीति** सिद्ध्यते। अपि चाऽनेन वेदे व्यञ्जनव्यापारोऽपि सिद्ध्यतेतराम्। व्यञ्जनाव्या-पारस्याऽभ्युपगमेऽन्तःसाक्ष्यभूतानि बहूनि प्रमाणानि वेदेष्वपि दरीदृश्यन्ते। यथा ऋग्वेदे प्रोक्तम्-

उत त्वं सख्ये स्थिरपीतमाहुर्नैनं हिन्वन्त्यपि वाजिनेषु।
अधन्वा चरति माययैष वाचं शुश्रुवा अफलामपुष्पाम्॥[9]

अत्र मन्त्रास्याऽर्थो निश्चप्रचमेव वाचां भेदान् प्रख्यापयति। भेदत्रयमाम्नातम्-वाक्, फला वाक्, पुष्पा वाक् च। अत्राऽफलाऽपुष्पयोर्वाचोः कथनेन फलापुष्पयोर्वाचोः सिद्धिर्भवति। वाग् अभिधा, फला वाक् लक्षणा पुष्पा वाक् च व्यञ्जना भवितुमर्हति। फलापेक्षया पुष्पस्य रमणीयत्वाद् व्यञ्जना पुष्पा वाणीति कथ्यते स्म वेदे। गौणीलक्षणातो भिन्ना खलु फलवती लक्षणा या काव्यशास्त्रिभिः प्रयोजनवतीति नाम्नाऽभिहिता प्रथमं फलं ततः पुष्पमित्यत्र वैलक्षण्यं खलु वाचो वर्तते सहृदयहृदयाह्लादकारि। ऋग्वेदे कथितं वर्तते यत् पश्यन्नपि कश्चिद् वाचं न ददर्श शृण्वन्नपि नैतां वाणीं शृणोति च। एषा वाणी सुवासिनी कामयमाना कामिनीव वर्तते या स्वयमेव सहृदयं प्रति स्वकीयभावमभिव्यनक्ति यथा सा पत्ये तत्करोतीति-

उत त्वः पश्यन् न ददर्श वाचमुत त्वः शृण्वन् न शृणोत्येनाम्।
उतो त्वस्मै तन्वं वि सरो जायेव पत्य उशती सुवासाः॥[10]

मन्त्रेऽस्मिन् यदुक्तं तत्सर्वं व्यञ्जनावाचं प्रति योद्धव्यमिति। साहित्यशास्त्रमर्मज्ञैरपि व्यञ्जनावृत्तिः ल्गागिनीवाऽवोचि- **कटाक्ष इव लोलाक्ष्याः व्यापारो व्यञ्जनात्मकः।**[11] अथ च वेदे वाण्या गुप्तरूपं निगदितं[12] तन्निश्चप्रचमेव व्यञ्जनायाः गूढत्वमुररीकृतम्। यथोक्तं काव्यशास्त्रिभिः-

नान्ध्रीपयोधर इवातितरां प्रकाशो नो गुर्जरीस्तन इवातितरां प्रगूढः।
अर्थो गिरामपिहितः पिहितश्च कश्चित् सौभाग्यमेति मरहट्टवधूकुचाभः॥[13]

ऋग्वेदे व्यञ्जनावाणीसमर्थकानि वाक्यानि दरीदृश्यन्ते। वृषभरूपस्य शब्दस्य नामाख्यातोपसर्गनिपाता-ख्यानि चत्वारि शृङ्गाणि, वाच्यलक्ष्यव्यङ्ग्यार्था एवाऽस्य पादाः, नित्यशब्दः कार्यरूपश्चेति व्यङ्ग्यव्यञ्जकभेदेन स्फोटार्थत्वेन द्वे शीर्षे स्तः, विभक्तीनां कारकाणां वा भेदात्सप्त वर्तन्तेऽस्य कराः। एष

शब्दवृषभोऽभिधालक्षणाव्यञ्जनाभिः शक्तिभिस्त्रिधा बद्धो वाणीं विमुञ्चति। ततश्च एष महान् देदीप्यमानः शब्दो मनुष्यान् मनुष्येषु वाऽऽविवेश–

चत्वारि शृङ्गा त्रयो अस्य पादा द्वे शीर्षे सप्त हस्तासो अस्य।

त्रिधा बद्धो वृषभो रोरवीति महो देवो मर्त्यां आविवेश॥[14]

भगवता पतञ्जलिना महाभाष्ये मन्त्रस्याऽस्यैतादृश एवाऽर्थः सम्पादितः[15], साहित्यशास्त्रदृशाऽत्रार्थकरणे किञ्चिद्वैशिष्ट्यमापादितं तत्तु विप्रतिपत्तेरभावात्सुष्ठुतरमेव। अनेन **त्रिधा बद्धो वृषभो रोरवीति, त्रयो अस्य पादा** चेति कथनद्वारा व्यञ्जनावृत्तेर्व्यङ्ग्यार्थस्य च सिद्धिः श्रुत्यावपि समुपलभ्यते। अस्य मन्त्रस्य टीकायां प्रदीपकारेण 'द्वे शीर्षे' इत्यत्र व्यङ्ग्यव्यञ्जकभेदौ नित्यकार्यत्वेन च समाम्नातौ।[16] अपि च ऋग्वेदे मन्त्र आयाति यत्रोक्तं यन्मनुष्या यथा सक्तुं चालन्या शुद्धत्वमानयन्ति तथैव बुद्धिमन्तो धीराः स्वकीयां वाचं मनसा प्रज्ञया चैवं ब्रुवन्ति यत्तेषां वाचि सौन्दर्यं काचिदनिर्वचनीयाऽऽभाऽऽभाति। एषाऽऽभा शब्दे व्यञ्जनया विना न भवितुमर्हति। यथोक्तम्–

सक्तुमिव तितउना पुनन्तो यत्र धीरा मनसा वाचमक्रत।

अत्र सखायः सख्यानि जानते भद्रैषां लक्ष्मीर्निहिताधि वाचि॥[17]

किमनेन वेदे व्यञ्जना न प्रमाणीभवति ? व्यञ्जनाऽभ्युपगम्यत एव वेदे नाऽत्र काचित्संशीतिः। परापश्यन्तीमध्यमावैखरीरूपा चतस्रो वाचो वर्तन्ते। अत्राऽऽन्तरिकबाह्यभेदेन विभाजनं कर्तुं युज्यते वाण्याः–

आभ्यन्तरवाचः { परा, पश्यन्ती, मध्यमा } शून्यवृत्तयः

बाह्यवाक् – वैखरी – अर्थरहिता वाक्

सार्थबाह्यवाचः		
	मध्यमा	– अभिधावृत्तिः
	पश्यन्ती	– लक्षणावृत्तिः
	परा	– व्यञ्जनावृत्तिः

उपर्युक्ततथ्यं स्पष्टीकरोति मन्त्रोऽयम्–

चत्वारि वाक् परिमिता पदानि तानि विदुर्ब्राह्मणा ये मनीषिणः।

गुहा त्रीणि निहिता नेङ्गयन्ति तुरीयं वाचो मनुष्या वदन्ति॥[18]

अपि चाऽभिनवगुप्ताचार्यैर्वाक्यार्थबोधप्रक्रियायाः रूपमेतन्मन्त्रानुसारेण व्याख्यातं तत्र ध्वन्यालोकलोचने, यन्मीमांसकैर्या तात्पर्यावृत्तिः स्वीकृता तत्रापि व्यञ्जनावृत्तेरावश्यकता वरीवर्त्ति। यतो ह्यत्राऽभिधया पदार्थोपस्थितिर्भवति, ततस्तात्पर्याख्यया वृत्त्या द्वितीयकक्ष्यानिविष्टयाऽन्वयबोधो भवति। पदार्थानामन्वय–

बोधानन्तरमन्वयबाधकत्वं तत्र स्फुर्यते। ततश्च तृतीयकक्ष्याऽभिनिवेशी लक्षणाव्यापारो बाधकत्वं दूरीकरोति। एते त्रयो व्यापाराः वाक्यार्थबोधकरणे गुप्तरूपत्वेन कार्यं कुर्वन्ति– **गुहा त्रीणि निहिता नेङ्गयन्ति।** ततो ध्वननव्यञ्जनादिनामभिरभिहितो व्यापारः समुल्लसति चतुर्थकक्ष्यायाम्।[19] **तुरीयं वाचो मनुष्या वदन्ति** इति रूपत्वेन वाक्यार्थबोधजन्यां व्यञ्जनां वेदोऽपि प्रमाणीकरोति। यास्केनैकत्र शब्दानां स्वार्थसाधकत्वमुक्तम्– **स्वार्थसाधकं च।**[20] अत्र स्वार्थसाधकतया लक्षणावृत्तिराम्नाता। लक्षणायाः प्रयोजनमूलकत्वात्कथं न व्यञ्जनावृत्तिस्तस्मिन् काले निगदिता ? अवश्यमेव व्यञ्जनाया अस्तित्वमासीद् यास्कस्य समये।

महर्षिणा पतञ्जलिना महाभाष्ये न केवलं लौकिकशब्दानां कृतेऽष्टाध्यायी व्याख्यायि, अपितु वैदिकशब्दानां कृतेऽपि तत्र विमर्शो विहितः। तत्र तेन ध्वनिः शब्द इति कथितम्– **प्रतीतपदार्थको लोके ध्वनिः शब्द इत्युच्यते, तद्यथा शब्दं मा कुरु, मा शब्दं कार्षीः, शब्दकार्ययं माणवक इति। ध्वनिं कुर्वन्नेवमुच्यते। तस्माद् ध्वनिः शब्दः।**[21] शब्दोऽनेन प्रतीतिकारकः कथितः। शब्दस्य प्रतीतिकारकत्वात्तस्य प्रतीयमानत्वं भवत्येव। वैयाकरणैः स्फोटस्याऽभिव्यञ्जको ध्वनिरिति मन्यते। प्रतीयमाने ध्वनौ च व्यञ्जना प्रतिष्ठितैव। तत्र स्फोटः शब्दो ध्वनेश्च शब्दगुणत्वम्। यथोक्तम् –

स्फोटः शब्दः, ध्वनिः शब्दगुणः।[22]

अत एव यथा लौकिकशब्दानामर्थस्फुटीकरणे स्फोटोऽङ्गीकृतस्तथैव भगवता भाष्यकारेण वैदिकशब्दानां कृतेऽर्थस्फुटनार्थं स्फोटः स्वीकृतस्तर्हि वेदे व्यञ्जना वृतिरवश्यमभ्युपगम्या लौकिकवैदिकशब्दानां समानव्यापारस्याऽङ्गीकृतत्वात्। व्यञ्जनाविरोधिना जयन्तभट्टेन न्यायमञ्जरीग्रन्थे स्फोटसत्ता स्वीकृता– **अभिव्यञ्जकैर्नादैः स्फुटीक्रियते व्यक्तिं नीयते इति स्फोट इति नाम्ना व्यपदेशः।**[23] महाभाष्ये[24] स्फोटस्य नानार्थव्यञ्जकत्वाल्लौकिकशब्दवद्वैदिकशब्दानां नानार्थव्यञ्जकत्वं केन निवारयितुं शक्यते। मीमांसकैः शब्दनित्यत्वोपपत्यै शब्दाभिव्यक्तिवादः किं वा वैदिकशब्देषु व्यङ्ग्यव्यञ्जकभावोऽभ्युपगम्यत एव। यथा गवादीनां शब्दानां प्रयोग सति पशुविशेषाकृतिबोधगम्यत्वाच्छब्दो व्यञ्जकः सिद्ध्यते। अथ चेन्मीमांसको व्यञ्जनावृत्तिं न मनुत इति कोऽपि कथयेत् तर्हि स वक्तव्यो यदभिहितान्वयवादिनां मीमांसकानां मतेऽभिधया सङ्केतितोऽर्थो गौणीवृत्तया च संसर्गज्ञनमपेक्ष्यते विशिष्टार्थज्ञानं तु कयाचिदन्यया वृत्त्या कर्तुं युज्यते। सा व्यञ्जनाव्यतिरिक्ता न काचिदन्या वृत्तिरिति। अन्विताभिधानवादेऽप्यभिधालक्षणातात्पर्याख्यानां वृत्तीनां स्वीकरणं निश्चप्रचमेव सहृदयहृदयहारिणीं व्यञ्जनां पुष्णाति। तात्पर्याख्यायाः कस्याश्चिदन्याया वृत्तेरङ्गीकारत्वापेक्षया व्यञ्जनावृत्तिस्वीकारे न कश्चिद् दोष आपद्यते। परोक्षतया तैरेव व्यञ्जनाङ्गीकृतैव मन्ये तस्या यावत्कार्यप्रसारित्वात्। उक्तं यथा–

यावत्कार्यप्रसारित्वात्तात्पर्यं न तुलाधृतम्।[25]

व्यञ्जनावृत्तेर्वक्तृबोद्धव्यकाक्वादीनि यानि निबन्धनान्युक्तानि तानि तात्पर्यावृत्तिनिबन्धने विपश्चिद्वर्यैः प्रयुक्तानि। अथ चेन्मीमांसका गौणीवृत्तिं स्वीकुर्वन्ति, तदङ्गीकरणेऽपि यत्र सादृश्यप्रतीतौ प्रयोजनं गौर्वाहीकादौ

मान्द्यमूढत्वरूपं तद्व्यक्तीकरणे व्यञ्जनाव्यापारोऽभ्युपगम्यत एव। गङ्गायां घोषः इत्यत्र गङ्गातटे इति लक्ष्यार्थप्रतीतावपि शैत्यपावनत्वरूपप्रयोजनं व्यञ्जनया विना नाऽभिधातुं शक्यमिति। अत्र याः काश्चिद् विप्रतिपत्तयो भवितुमर्हन्ति तासां निराकरणं वाग्देवतावतारो मम्मटो विदधाति।[26]

वेदेऽर्थवादवाक्यानां प्रामाण्यं न भवितुमर्हति व्यञ्जनाया अभावत्वात्। परन्तु वैदिका अर्थवादानां प्रामाण्यमामनन्ति। एवं तत्र व्यञ्जनावृत्तिः प्रवर्तते। यथा– सोऽरोदीत् यदरोदीत् तदरुद्रस्य रुद्रत्वम्।[27] प्रजापतिरात्मनो वपामुदत्खिदत्। तामग्नौ प्रागृह्णात्।[28] अत्र वाक्ययोरर्थोऽभिधया न बोद्धुं शक्यः। न च लक्षणया मुख्यार्थबाधाद्यभावात्। अतोऽर्थकरणे व्यञ्जनावृत्तिरेव मन्तव्या। यदि मीमांसकः कथयेद् यदत्र तात्पर्याख्यावृत्त्याऽर्थबोधो भवितुमर्हति तर्हि व्यञ्जनामेव पुष्णाति तात्पर्याव्यञ्जनयोरभेदत्वान्मन्मते। आदित्यो यूपः[29] यजमानः प्रस्तरः[30] इत्यादिषु वाक्येषु लक्षणयाऽर्थबोधो भवति। परन्तु गौणीवृत्त्या लक्षणया वाऽर्थबोधे सति प्रयोजनांशबोधोऽपि जायते, एष प्रयोजनांशबोधो व्यञ्जनया विना न कर्तुं शक्यः। अतो वेदे व्यञ्जनाऽङ्गीकर्त्तव्येति नाऽत्र काचिद् विप्रतिपत्तिः। न्यायमञ्जरीकारेणाऽवोचि यद् वेदेऽपि पदानां प्रवृत्तिर्निर्मितिश्च लोकवत्स्यात्। लौकिकवैदिकशब्दानां समानत्वात्तेषां वाच्यलक्ष्यव्यङ्ग्याख्यास्त्रयोऽर्था लोकव्यवहारत एव बोधनीयाः। यथोक्तम्–

नाप्यसौ निर्निमित्ता लोकवत् पदानामेवाऽत्र निर्मितत्वात्। व्युत्पत्तिरपि नास्ति, त एव लौकिकाः शब्दास्त एव वैदिकाः। त एव तेषामर्था इति लोकव्यवहारकास्तद्व्युत्पत्तिसम्भवात्।[31]

लौकिकवैदिकशब्दयोः समानव्यापारत्वाद् यथा मुख्यया वृत्त्या लोके शब्दाः प्रवर्तन्ते तथैव गौण्याऽपि वृत्त्या व्यवहारो लोके भवेत्।[32] एवमेव गौण्यां वृत्तौ समागतायां तत्र व्यञ्जना स्वयमेवाऽऽयाति, सादृश्यप्रयोजनप्रतिपादनाय। यदि लोके एवं भवति तर्हि वेदे सा वृत्तिः कथं न भवितुमर्हति। आदित्यो यूपः इत्यत्र यूपस्य सौन्दर्यं तेजः पूज्यभावश्च वर्तततराम्। यजमानः प्रस्तरः इत्यत्रापि यजमानस्य दृढत्वं कार्यक्षमत्वं स्थायित्वं च व्यञ्जनया द्योततेतराम्।

अनेकार्थस्थले यत्र संयोगाद्यर्थनियन्त्रकैरर्थे नियते सति तत्राऽभिधावृत्तेर्नियतार्थोपस्थापनत्वाद् व्यञ्जनावृत्तिः प्रवर्तते। मम्मटाचार्येण भर्तृहरेः कारिकाद्वयं समुद्धृत्याऽर्थनियन्त्रकाः प्रदर्शिताः। यथा –

संयोगो विप्रयोगश्च साहचर्यं विरोधिता।
अर्थः प्रकरणं लिङ्गं शब्दस्याऽन्यस्य सन्निधिः।
सामर्थ्यमौचिती देशः कालो व्यक्तिः स्वरादयः।
शब्दार्थस्यानवच्छेदे विशेषस्मृतिहेतवः॥[33]

अत्रार्थनियन्त्रकेषु स्वर उदात्तादिर्निगदितः। लौकिककाव्येषु स्वरस्याऽर्थनियन्त्रकत्वं नाङ्गीकृतम्–

इन्द्रशत्रुरित्यादौ वेदे एव, न काव्ये स्वरो विशेषप्रतीतिकृत्।[34] तथा चोक्तं मम्मटेन– काव्यमार्गे स्वरो न गण्यते।[35] नोदात्तादिस्वराणामर्थनियन्त्रकत्वं लौकिककाव्ये स्याच्छ्लेषालङ्कारस्य मूलोच्छेदप्रसङ्गात्।

परन्तु वेदस्य काव्यत्वे निश्चिते सति तत्रोदात्तादिस्वराणामर्थनियन्त्रकत्वेनाङ्गीकरणे न काचिद् विप्रतिपत्तिर्दृश्यते। यदि वेदे स्वरा अर्थनियन्त्रकास्तर्हि तत्राऽर्थबोधो व्यञ्जनया भवितुमर्हति, प्रथमावृत्तेरभिधाया नियन्त्रितत्वाल्लक्षणाया मुख्यार्थबाधाद्यभावाच्च। आर्थीव्यञ्जनायां लोकेऽपि काकुस्वरोऽर्थस्य व्यञ्जको यथा भवति तथैव वेदे शाब्दीव्यञ्जनायामुदात्तादिस्वरा वाच्यार्थं नियन्त्रीकृत्य प्रतीयमानार्थं बोधयन्तीति वेदस्य काव्यत्वं सिद्ध्यते। काव्यप्रकाशटीकाकृद्भिः कैश्चिदुररीकृतमिदम्– **यद्यपि नोदात्तादिः काव्ये विशेषप्रतीतिनिमित्तं तथापि काकुर्विप्रतीतिकृदेव भवति, यथा– 'मथ्नामि कौरवशतं समरे न कोपादिति, स्वस्था भवन्तु मयि जीवति धार्तराष्ट्राः' इति च ग्रन्थकृता त्वेतदग्रे सूत्रयितव्यमित्यभिप्रेत्योदात्तादिनिषेधः कृतः। क्वचित्तु स्वरकृतोऽपि विशेषो दृश्यते।............यथा वेदे बहुलमुपयोगस्तथा न काव्ये। क्वचित्तु भवत्येवेत्यर्थः।**[36]
तथा च काव्यप्रकाशस्य दर्पणटीकायामप्युक्तम्– **न तु प्रकृतोक्तः संयोगादिभिरभिधेयविशेषः उदात्तादिभिरपि योऽसौ रसविशेषः प्रत्याय्यते सोऽपि व्यङ्ग्य एवेत्यादि प्रपञ्चितमस्मत्साहित्यदर्पणे।**[37]

अथ च साहित्यदर्पणे विश्वनाथाचार्येणाऽपि लिखितम्– **स्वरोऽपि काक्वादिरूपः काव्ये विशेषप्रतीतिकृदेव। उदात्तादिरूपो मुनेः पाठोक्तदिशा शृङ्गारादिरसविशेषप्रतीतिकृदेव। .... तथाहि स्वराः काक्वादयः उदात्तादयो वा व्यङ्ग्यरूपमेव विशेष प्रत्याययन्ति, न खलु प्रकृतोक्तमनेकार्थशब्दस्यैकार्थनियन्त्रणरूपं विशेषम्।**[38]

एतैरुद्धरणैर्ज्ञायते यद् वैदिकस्वरा उदात्तादयोऽपि व्यङ्ग्यार्थबोधकाः भवितुमर्हन्ति। काकुस्वरस्तु काव्ये बहुधा प्रयुक्तो वर्तते। काकुमाध्यमेनाऽपि व्यङ्ग्यार्थप्रतीतिर्भवति। प्राक्काले सर्वं वाङ्मयं स्वराङ्कितमासीत्। कालेन स्वरा लोपत्वमुपगताः। स्वराणामर्थनियामकत्वं वेद इदानीं वर्तते। अतः तत्र स्वरा अर्थं वाच्यं नियम्य प्रतीयमानार्थं प्रकटयन्ति। अन्ये टीकाकारा अपि स्वरविषये साहित्यदर्पणमनुसरन्ति।[39] अलङ्कारसारकृता वैदिकोदाहरणदृशा स्वराणामभिधेयार्थनियामकत्वमङ्गीकृतम्। तेनोक्तं यद् यथा– **तिस्रः साङ्गस्योपसदो द्वादशाहीनस्य इत्यत्र 'अहीन' पदस्य मध्योदात्तस्वरत्वाद् द्वादशदिवसीयाऽहीनयागविशेषस्य बोधकत्वमस्ति न च नञ्तत्पुरुषसमासाश्रितं न हीनः अहीनः इति भवितुमर्हति।**[40] यदि स्वराणां प्रयोगो व्यङ्ग्यार्थदिशा भवेन्नहि काचिद् हानिः श्लेषालङ्कारस्याऽपद्यते। उदात्तादिस्वराणां वाच्यार्थनियामकत्वात्प्रज्ञया प्रतीयमानार्थबोधो वेदे भवितुमर्हति। यत्र वेदे शास्त्रत्वं विधिनिषेधार्थवादैः तत्र भवेन्नामाऽभिधा, परन्तु यत्र वेदे काव्यत्वं रमणीयतामादधाति तत्र व्यञ्जनावृत्तिः शोभतेतराम्, प्रज्ञागम्यत्वात्तस्याः–

शास्त्रगम्या भवेच्छक्तिः प्रज्ञागम्या परा मता॥[41]

अभिधायाः सर्वजनाधिकारित्वाद् व्यञ्जनायाश्च सुध्यधिकारितया वेदे कथं न व्यञ्जना व्यापारवती भवति सुधीजनैरधिकारित्वाद् वेदस्येति–

सर्वाधिकारिका शक्तिर्व्यक्तिः सुध्यधिकारिका।[42]

अतो व्यञ्जनावृत्तेरस्त्विं वेदे चेन्मन्यते तर्हि वेदस्य भूषणमेव स्यान्न तु दूषणमिति। भरतमुनिना रससन्दर्भे स्वराणां समुल्लेखोऽकारि। तेनाऽलेखि– **तत्र हास्यभृङ्गारयोः स्वरितोदात्तैर्वीररौद्राऽद्भुतेषूदात्तकम्पितैः**

करुणवात्सल्यभयानकेष्वनुदात्तस्वरितकम्पितैर्वर्णैः पाठ्यमुपपादयेदिति।[43] तत्र नाटकादिषु पाठ्ययोगे चत्वारः स्वरा उदात्तानुदात्तस्वरितकम्पिताः प्रयोगतामायान्ति स्म। यथोक्तम्–

उदात्तश्चानुदात्तश्च स्वरितः कम्पितस्तथा।
वर्णाश्चत्वार एव स्युः पाठ्ययोगे तपोधनाः॥[44]

अनेन नाट्यशास्त्रप्रमाणेन स्वराणां प्रयोगो नाट्ये भवति स्म। अत्र स्वराणां प्रयोगात् काचिदभिव्यक्ति भवति। अतः स्वरैरुदात्तादिभिर्व्यञ्जना कथं न विशिष्टार्थं गमयति। एवं वेदे स्वराणां विशिष्टार्थगमकत्वाद् व्यक्तिरभिव्यक्ति भवतीति तत्र सिद्ध्यते व्यञ्जनावृत्तिः। वेदस्याऽनैतिहासिकत्वादालम्बनादिविभावानामभाव-त्वाद् वेदे रसनिष्पत्तिर्न भवितुं योग्या चेत्कथयेत्कोऽपि वेदाभ्यासजडस्तर्हि स वक्तव्यो यदाचार्येण भरतेन ऋक्सामयजुरथर्ववेदेभ्यो नाट्यतत्त्वानि पाठ्यगीताभिनयरसाख्यानि अग्राहिषत। यथोक्तम्–

जग्राह पाठ्यमृग्वेदात्सामभ्यो गीतमेव च।
यजुर्वेदादभिनयान् रसानाथर्वणादपि॥[45]

अनेन भरतवाक्यप्रमाणेनाऽथर्ववेदे रसनिष्पत्तिः केन वार्यते। यदि तत्राऽथर्ववेदे रसो निष्पद्यते तर्हि रसव्यञ्जिका व्यञ्जनाऽज्ञानाञ्जनमूढधिया केन निवारयितुं शक्यते। अथ चेद् दुर्जनतोषन्यायतो वेदे नास्ति रसस्तथापि वस्तुव्यङ्ग्येऽलङ्कारव्यङ्ग्ये च व्यञ्जनावृत्तिं कोऽज्ञो निह्नोतुं प्रभवति। यथोर्वशी पुरुरवसं ब्रवीति–

न वै स्त्रैणानि सख्यानि सन्ति सालावृकाणां हृदयान्येता॥[46]

सालावृकाणां हृदयान्येता इत्यत्र व्यञ्जनयैवाऽर्थबोधः सम्पद्यते। रमणीनां हृदयानि सालावृकाणां हृदयानि सन्ति। अत्राभिधालक्षणाशक्तिभ्यां तिरोहितोऽर्थो व्यञ्जनया बोधगम्यो भवति। सालावृकाणां हृदयानि यथा लोभक्रौर्यहिंसादिभिर्वृत्तानि वर्तन्ते तथैवाऽत्र कामिनीनां चित्तानि क्रूरत्वादिदोषपराणि भवन्तीति। अत्र व्यञ्जनाया अपलापः कथं कर्तुं शक्यः? यथा वाऽस्मिन् मन्त्रे ध्वनित्वं दरीदृश्यते–

यद्विरूपाचरं मर्त्येष्ववसं रात्रीः शरदश्चतस्रः।
घृतस्य स्तोकं सकृदह्न आश्नां तादेवेदं तातृपाणा चरामि॥[47]

अत्र 'घृतस्य स्तोकं सकृदह्न आश्नाम्' इत्यस्मिन् दिने सकृद् घृतास्वादनकथनात्सम्भोगसुखस्याऽ-भिव्यक्तिर्नितरां चकास्ति। ऋग्वेदस्यैतस्मिन् मन्त्रेऽपि व्यञ्जनयाऽर्थबोधो भवितुमर्हति–

आयने ते परायणे दूर्वा रोहन्तु पुष्पिणीः।
ह्रदाश्च पुण्डरीकाणि समुद्रस्य गृहा इमे॥[48]

इमानि समुद्रस्य गृहाणि कमलयुक्तानि स्युः। गमनागमने च मार्गे पुष्पवत्यो दूर्वा उद्भवन्तु। अत्राऽनेन कथनेन गृहाणां समृद्धिमत्ता स्फुरीभवति व्यञ्जनया। व्यञ्जनावृत्तिरीदृशी वर्तते यया सार्थकानि किं वा निरर्थकानि मधुराणि अक्षराणि कुतश्चिदागतानि सहृदयानां हृदयेषु ध्वननव्यापारं कुर्वन्ति। यथोक्तं केनचित् कविना–

निद्रानिमीलितदृशो मदमन्थराया नाप्यर्थवन्ति न च यानि निरर्थकानि।
अद्यापि मे मृगदृशो मधुराणि तस्या स्तान्यक्षराणि हृदये किमपि ध्वनन्ति॥[49]

यदि मदमन्थरायाः निद्रानिमीलितनयनायाः कस्याश्चित्कामिन्याः निरर्थकानि मधुराणि सीत्कृतान्यक्षराणि हृदये किमपि प्रतीयमानार्थं ध्वनन्ति तर्हि मधुरवाचः सामवेदस्य निरर्थकानि 'हाउ हाउ' इत्यादि वचनानि हृदये कथं न कुर्वन्ति ध्वननव्यापारम्। तत्र पदैरेकतो गीतिः स्फुरति, अपरतश्च किञ्चिदनिर्वचनीयं ब्रह्मरागं सहस्रारगम्यं भूत्वा हृदयमानन्दयति। एषा आनन्दस्रुतिर्व्यञ्जनया विना न प्रवहति। तस्मादस्ति वेदे व्यञ्जना।

अथ च वेदे '**व्यक्ताम्**'[50] '**व्यज्यते**'[51] इत्यादीनि पदानि दरीदृश्यन्ते। अनेनाऽपि सिद्ध्यते यत्कश्चिद् व्यङ्ग्यार्थो भवति स्म वैदिककाले। 'व्यज्यते' इत्यर्थस्योद्भावना व्यञ्जनां विना न भवितुमर्हति।

ननु वेदस्य शब्दप्रमाणविषयत्वात्प्रमाणान्तरगम्यत्वाच्च[52] तत्र व्यक्तिः स्वविषयतामधिगमिष्यति चेत्तर्हि समुच्यते यद् व्यङ्ग्यार्थोऽपि शब्दप्रमाणेनैव बोधगम्यो, न च प्रमाणान्तरेण बोद्धव्य इति–

शब्दप्रमाणवेद्योऽर्थो व्यनक्त्यर्थान्तरं यतः।
अर्थस्य व्यञ्जकत्वे तच्छब्दस्य सहकारिता॥[53]
.....! नहि प्रमाणान्तरवेद्योऽर्थो व्यञ्जकः।[54]

अनेन प्रत्यक्षादिप्रमाणेन वेद्योऽर्थो व्यञ्जको न भवितुमर्हति। अतो यथा वेदः स्वशब्दप्रमाणवेद्यस्तथैव व्यङ्ग्यार्थोऽपि शब्दप्रमाणबोधगम्य इत्यत्रोभयोः समानव्यापारत्वाद् वेदे व्यञ्जनाऽभिव्यज्यते द्योतते प्रकाशतेतराञ्च। लोकोत्तराणि वेदवाक्यानि अदृष्टपराणि वेदयागफलानि तथैव लोकोत्तरा अदृष्टपूर्वा रमणीयाः प्रतीयमानार्था भवन्तीत्युक्तं साहित्यचूडामणिकृता–

लोकोत्तराः केचन लोचनेन सिद्धाञ्जनं व्यञ्जनमाददानाः।
अदृष्टपूर्वं रमणीयमर्थादर्थान्तरं द्रष्टुमुपक्रमन्ते।[55]

यदि कविता वर्तते वेदेषु तर्हि स्वीकरणीयो व्यञ्जनाव्यापारस्तत्र। ब्रह्मकाव्यं देवकाव्यमिदम्, कवयिता च स्वयम्भूर्ब्रह्माऽस्य काव्यस्य। प्रतीयमानार्थश्चेन्न स्वीक्रियेत वेदे, तर्हि ब्रह्मणो महाकवित्वस्य विप्रतिपत्तिप्रसङ्ग आपद्यते, महाकविवाणीसु प्रतीयमानार्थस्य प्रवहणशीलत्वात्। यथोक्तं ध्वनिकृता–

प्रतीयमानं पुनरन्यदेव वस्त्वस्ति वाणीषु महाकवीनाम्।
यत्तत्प्रसिद्धावयवातिरिक्तं विभाति लावण्यमिवाङ्गनासु॥[56]

इत्थं वेदे काव्यत्वं मन्यमानो न व्यञ्जनां चेन्मनुते तन्नितरामसाधु, वेदस्य काव्यत्वापत्तेरसम्भवात्। एतैर्विवचनैः स्पष्टीभवति यद् वेदे व्यञ्जनावृत्तिर्नितरां विद्योतते। यदि वेदमधीयानः कश्चिदृचोऽक्षरे परमे व्योम्नि विद्यमानां द्योतमानां वा व्यञ्जनां न ज्ञातुं प्रभवति, तर्हि नास्ति दोषो वेदस्यैषा तु भवत्यज्ञता मानववृत्तेर्न व्यक्तेरिति स्वयं ऋग्वेदो ब्रवीति–

ऋचो अक्षरे परमे व्योमन् यस्मिन् देवा अधि विश्वे निषेदुः।
यस्तन्न वेद किमृचा करिष्यति य इत्तद्विदुस्त इमे समासते॥[67]

एतेन वेदे व्यञ्जनावृत्ति सिद्ध्यते। काव्यभूतत्वं यत्र वेदत्वं तत्र तत्र व्यञ्जनात्वं वरीवर्त्ति। एतत्सर्वं विविधशास्त्रप्रमाणैः प्रमाणीकृत्याऽत्र वेदे व्यञ्जनाया अभ्युपगमत्वमुपनीतम्। वेदेषु व्यञ्जनाया अभ्युपगमे नाऽत्र काचित्संशीतिर्नात्र चायाति काचिद् विप्रतिपत्तिः, सर्वं सविस्तरेणोपपादितत्वात्। प्रमाणद्वयेन सुस्थिरीकृता व्यक्तिरत्र प्रथमं वेदाः प्रमाणमपरञ्च सहृदया वेदज्ञाः प्रमाणमिति। एतस्मादस्ति व्यञ्जना वेद इति सप्रमाणं प्रतिपादितं सहृदयहृदयप्रमोदाय वेदकाव्यव्युत्पत्तये चेति।

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14. ऋग्वेदः, ४/५८/३।
15. महाभाष्यम्,पश्पशाह्निकम्, पृ. ४०–४१
16. तत्रैवम्, प्रदीपटीका, पृ. ४१।
17. ऋग्वेदः; १०/७१/२।
18. ऋग्वेदः, १/१६४/४५।
19. ध्वन्यालोकलोचन, प्रथमोद्योतः, पृ. ८०–८५।
20. निरुक्तम्, १/५/१५, पृ. ३८।
21. महाभाष्यम्, १/१।
22. महाभाष्ये पश्पशाह्निके, पृ. ११
23. न्यायमञ्जरी, पृ. १५८
24. "अभिव्यक्तिपक्षे तु क्रमेणैवाभिव्यक्त्या समुदायाभावादेकः मृत्युपारूढानां वाचकत्वे सरो रस इत्यादौ अर्थ-प्रतिपत्त्यविशेषप्रसङ्गात् तद्व्यतिरिक्तः स्फोटो नानाभिव्यङ्ग्यो वाचकः।"
   – महाभाष्यम्, पश्पशाह्निकम्, पृ. १६।
25. दशरूपकः, चतुर्थप्रकाशः, पृ. ३३८।
26. "यस्यप्रतीतिमाधातुं लक्षणा समुपास्यते।
   फले शब्दैकगम्येऽत्र व्यञ्जनान्नापरा क्रिया। नाभिधासमयाभावाद् हेत्वभावान्न लक्षणा॥
   लक्ष्यं न मुख्यं नाप्यत्र बाधो योगः फलेन नो। न प्रयोजनमेतस्मिन् न च शब्दः स्खलद्गतिः॥
   एवमप्यनवस्था स्याद् या मूलक्षयकारिणी। प्रयोजनेन सहितं लक्षणीयं न युज्यते॥
   ज्ञानस्य विषयो ह्यन्यः फलमन्यदुदाहृतम्। विशिष्टे लक्षणा नैवं विशेषाः स्युस्तु लक्षिते॥"
   – काव्यप्रकाशः, २/१४–१८।
27. तैत्तिरीयसंहिता, १/५/१।
28. तत्रैवम्, २/१/१।

29. तैत्तिरीयब्राह्मणम्, २/१/५।
30. तैत्तिरीयसंहिता, २/६/५।
31. न्यायमञ्जरी, भाग 1, पृ. २६२
32. "न मुख्ययैव वृत्त्या लोके शब्दाः प्रवर्तन्ते गौण्याऽपि वृत्त्या तद्व्यवहारदर्शनात्। एवं वेदेऽपि तेषां तथा प्रयोगो भविष्यति।", न्यायमञ्जरी, भाग 1, पृ. २६०।
33. काव्यप्रकाशः, २/१९।
34. काव्यप्रकाशः, द्वितीयोल्लासः, पृ. ९८।
35. तत्रैवम्, नवमोल्लासः, पृ. ४९२।
36. विवेकटीका, काव्यप्रकाशः, द्वितीयोल्लासः, पृ. ३७।
37. दर्पणटीका, काव्यप्रकाशः, द्वितीयोल्लासः, पृ. ३७८।
38. साहित्यदर्पणः, द्वितीयपरिच्छेदः, पृ. ६१।
39. क. मधुमतीटीका, काव्यप्रकाशः, पृ. ३८१। ख. सारबोधिनी, काव्यप्रकाशः, पृ. ३८६।
    ग. काव्यप्रकाशविवरणम्, पृ. ३९४।
40. अलङ्कारसारः, पृ. ११।
41. कोविदानन्दः, ३२।
42. तत्रैवम्, ३३।
43. नाट्यशास्त्रम्, १७ अध्याय, पृ. २८१।
44. तत्रैवम्, १७/१०४।
45. तत्रैवम्, १/१७।
46. ऋग्वेदः, १०/९५/१५।
47. तत्रैवम्, १०/९५/१६।
48. तत्रैवम्, १०/१४२/८।
49. दशरूपकः, ४/२३।
50. "अन्यामिच्छ पितृषदं व्यक्तां स ते भागो जनुषा तस्य विद्धि।" ऋग्वेदः, १०/८५/२१।
51. "नीललोहितं भवति कृत्यासक्तिर्व्यज्यते।" ऋग्वेदः, १०/८५/२८।
52. "प्रत्यक्षेणाऽनुमित्या वा यस्तूपायो न बुध्यते।
    एनं विदन्ति वेदेन तस्माद् वेदस्य वेदता॥" सायणभाष्यम्, तैत्तिरीयसंहिता, कृष्णयजुर्वेदः, पृ. ६।
53. काव्यप्रकाशः, तृतीयोल्लासः, २३।
54. तत्रैवम्, पृ. ११७।
55. साहित्यचूड़ामणिटीका, काव्यप्रकाशः, तृतीयोल्लासः, पृ. ४७७।
56. ध्वन्यालोकः, १/४।
57. ऋग्वेदः, १/१६४/३९।

वैदिकपरम्परायां युद्धविज्ञानविमर्शः

प्रो. रमेशचन्द्रदाशशर्मा
आचार्योऽध्यक्षश्च, वेदविभागः
श्रीलालबहादुरशास्त्री राष्ट्रिय संस्कृतविद्यापीठम्, नवादिल्ली–16

आत्मरक्षायै विविधशस्त्राणां प्रयोगः आवेदादिशास्त्रेभ्यः ज्ञायते। देवानां विविधायुधैः वर्णनं किमप्युत्कृष्टं लक्ष्यं सूचयति। भक्तानुकम्पिनो देवाः दुष्टदमनपूर्वकं जगद्रक्षायै विविधावतारैः विविधरूपैश्च शस्त्रास्त्रप्रहरणेन मानुषजन्मजुषां जनानां कष्टं निवारयन् सृष्टिं पालयन्ति। श्रूयते हि वेदे रुद्रसूक्ते–

या ते हेतिर्मीढुष्टम हस्ते बभूव ते धनुः। तयास्मान् विश्वतस्त्वमयक्ष्मया परिभुज॥[1]

धन्वादिशस्त्राणां प्रयोगः वेदेषु बहुधा दृश्यते। तेषामेव विवेचनमत्राभीष्टं वर्तते। चतुर्णां वेदानां चत्वार उपवेदा भवन्ति। ऋग्वेदस्यायुर्वेद उपवेदः। यजुर्वेदस्य धनुर्वेद उपवेदः। सामवेदस्य गान्धर्ववेद उपवेदः। अथर्ववेदस्यार्थशास्त्रमिति। यथायुर्वेदनामकः कश्चन स्वतन्त्रो ग्रन्थो नोपलभ्यते अपि तु चरकसंहिता, सुश्रुतसंहिता, अष्टाङ्गहृदयम्, अष्टाङ्गसंग्रह इत्यादयो ग्रन्थाः सम्भूय आयुर्वेद इति कथ्यते तथैव धनुर्वेद इत्युक्ते इदमित्थतया न कश्चन ग्रन्थोपलभ्यते। यथाऽऽयुर्वेदस्य कतिपयप्रमुखग्रन्थाः चिकित्साशास्त्रस्य महत्त्वं प्रतिपादयन्ति, तथैव मन्ये धनुर्वेदस्य रहस्यप्रतिपादकाः केचन ग्रन्थाः संग्रामकौशलं प्रतिपादयन्ति। एवमेव सामवेदस्य गान्धर्ववेद इत्युक्ते गानविधिप्रतिपादकानां शास्त्राणां ग्रहणं भवति। चतुर्थस्यार्थशास्त्रस्यापि तथैवापेक्षितव्यम्।

धनुर्वेद इत्यत्र धनुः शब्दः समस्तशस्त्रास्त्राणां वाचकः। अस्य प्रणेतारः बहव आचार्याः ऋषयश्च बभूवुः। गवेषकाणां मतानुसारं द्रोणाचार्यप्रणीतं "धनुष्प्रदीप" इत्याख्यो ग्रन्थः सप्तसहस्रश्लोकात्मकः, परशुराम–विरचितः षष्टिसहस्रश्लोकात्मकः "धनुश्चन्द्रोदय" नामकः ग्रन्थ आसीत्।[2] महर्षिवैशम्पायनप्रणीतायां नीतिप्रकाशिकायां प्रतिपाद्यते यत् धनुर्वेदस्यादिवक्ता ब्रह्मा आसीत्। यः लक्षाध्यायपरिमितं धनुर्वेदं वेनपुत्राय महाराज्ञे पृथवे प्रादात्।[3] धनुर्वेदस्यास्मिन् प्रवचनक्रमे रुद्रः पञ्चाशतसहस्रपरिमितम्, इन्द्रः द्वादशसहस्रपरिमितम्, प्रचेतसः षट्सहस्रपरिमितम्, बृहस्पतिः सहस्रत्रयाध्यायपरिमितं धनुर्वेदं प्रोवाच। शुक्राचार्यस्तु पुनः संक्षिप्य सहस्राध्यायैः नीतिशास्त्रं चकार। तस्यैव कियानंशः शुक्रनीतिनाम्ना इदानीं प्रकाशितमस्ति। तत्र युद्धविषयकाः बहवः श्लोकाः प्रदत्ताः सन्ति। नीतिशास्त्रनिर्माणक्रमेऽस्मिन् भरद्वाजमुनिः सप्तशताध्यायैः, गौरशिरा पंचशताध्यायैः, महर्षिवेदव्यासस्त्रिशताध्यायैः, वैशम्पायनश्चाष्टाध्यायैः नीतिशास्त्रं चकार। पांचरात्रागमे सनत्कुमारसंहितायां तु यजुर्वेदस्य प्रथमप्रवक्ता हरिरेवासीत्। तेनैव समस्तशस्त्रास्त्राणि देवेभ्यः प्रदत्तानि। ततः क्रमेण धनुर्वेदस्य ज्ञानं देवदानवगन्धर्वमानवादिषु प्रथितम्[4]।

वीरचिन्तामणौ[5] प्रतिपाद्यते यत् ब्रह्मरुद्रप्रजापतिविश्वामित्रप्रणीतं धनुर्वेदं भीष्मद्रोणपरशुरामादय आदावपठन्। शिवधनुर्वेदमतानुसारं भगवान्शिव आदौ परशुरामं धनुर्वेदं पाठयामास[6]। एतदेव वशिष्ठधनुर्वेदे प्रतिपाद्यते। विष्णुधर्मोत्तरपुराणे रामपरशुरामयोः संवादः प्राप्यते। तत्र षडाध्यायात्मको धनुर्वेदः प्रतिपाद्यते। एवं तत्रैव जामदग्न्यधनुर्वेदस्योद्धरणं प्रतिपाद्यते। धनुर्वेदे शस्त्रास्त्रप्रयोगेण साकं युद्धविद्यायाः साङ्गोपाङ्गवर्णनं प्राप्यते। उच्यते हि–

खड्गविद्यादिकं यत्तु यजुर्वेदाङ्गं हि तत्।[7]
चतुष्पादं दशविधं धनुर्वेदमरिन्दमः।
अर्जुनाद्वेदवेदज्ञः सकलं दिव्यमानुषम्॥[8]

धनूंषि तदुपलक्षणेन धनुरादीन्यस्त्राणि विद्यन्ते ज्ञायन्ते अनेनेति धनुर्वेदः। एतस्य प्रयोजनं प्रतिपाद्यते–

युद्धशास्त्रव्यूहादि रचनाकुशलो भवेत्।
यजुर्वेदोपवेदोऽयं धनुर्वेदस्तु येन सः॥[9]
शस्त्रसन्धानविक्षेपः पादादिन्यासतः कला।
सन्ध्याघाताकृष्टिभेदैर्मल्लयुद्धं कला स्मृता॥[10]

यत्र युद्धविद्यानां साङ्गोपाङ्गविनिर्देशः असौ धनुर्वेदः। धनुर्वेदशब्देन युद्धविद्यायाः विविधा आयामाः वैशद्येन समागच्छन्ति। तथापि शास्त्रकृद्भिः केचन भेदाः प्रदर्शिताः। यथा –

मुक्तञ्चैव ह्यमुक्तञ्च मुक्तामुक्तमतः परं
मन्त्रमुक्तञ्च चत्वारि धनुर्वेदपदानि वै॥
मुक्तं वाणादि विज्ञेयं खड्गादिकममुक्तकम्।
सोपसंहारमस्त्रं तु मुक्तामुक्तमुदाहृतम्॥
उपसंहाररहितं मन्त्रं मन्त्रमुक्तमिहोच्यते।
चतुर्भिरेभिः पादैस्तु धनुर्वेदः प्रकाश्यते।
शस्त्रमस्त्रञ्च प्रत्यस्त्रं परमास्त्रमितीव च।
चातुर्विध्यं धनुर्वेदे केचिदाहुर्धनुर्विदः॥
आदानं चैवसन्धानं विमोक्षसंहृतिस्तथा।
धनुर्वेदश्चतुर्धेति वदन्तीति परे जगुः॥
तत्राद्यमतमालम्ब्य मुक्तामुक्तायुधान्यहम्।
द्वात्रिंशद्भेदतो वच्मि तत्रायं विस्तृतिक्रमः॥
धनुरिषुर्भिण्डिपालश्शक्तिद्रुघणतोमराः।
नलिका लगुडाः पाशश्चक्रं वै दन्तकंटकः॥

भुशुण्डीतिद्वादशैते मुक्तभेदाः प्रकीर्तिताः।
धनुर्वेदस्याद्यपादस्तवायं कथितो नृप॥

चतुष्पाच्च धनुर्वेदः साङ्गोपाङ्गसरहस्यक इति नीतिप्रकाशवचनानुरूपमेवात्रमुक्तम्, अमुक्तम्, मुक्तामुक्तम्, मन्त्रमुक्तमिति चत्वारो भेदाः प्रदर्शिताः। तत्र धनुरादीनि द्वादशायुधानि मुक्तपदेनायान्ति। ततोऽवशिष्टानि खड्गादिविंशतिसंख्यकानि आयुधानि अमुक्तपदेन गृहीतानि भवन्ति। यतो हि मुक्तामुक्तायुधानां संख्या सर्वमाहत्य द्वात्रिंशत्संख्यकानि भवन्ति।

दण्डचक्रादि चतुश्चत्वारि अस्त्राणि उपसंहारसंज्ञकानि भवन्ति। तत्र कङ्कालादि पञ्च आसुरास्त्राणां संकलनेन एकोनपञ्चाशत् आसुरास्त्राणि भवन्ति। चतुर्थपादे[11] विष्णुचक्रं, व्रजः ब्रह्मास्त्रमिति अव्यर्थास्त्राणि मन्त्रमुक्तानि भवन्ति। एषां निरोधः न केनापि कर्तुं शक्यते। शस्त्रास्त्रप्रयोगेण साकं व्युहरचनापि धनुर्वेदान्तर्गत एवायाति। धनुश्चक्रकुन्तखड्गगदाच्छुरिकाबाहुयुद्धेति युद्धस्य सप्तभेदाः[12]। तत्र एतेषु सप्तयुद्धेषु प्रवीणः आचार्यो[13] भवति। चतुर्णां युद्धानां ज्ञाता भार्गवो भवति। युद्धस्य ज्ञाता योद्धा भवति। एकस्य युद्धस्य ज्ञाता गणको भवति। मन्त्रबलेनास्त्राणां प्रहारः दैविकयुद्धः[14]। नालादियन्त्रैः प्रहारः मायिकः आसुरिको वा युद्धः। हस्ते शस्त्रादिकं गृहीत्वा युद्धः मानविकः। अस्त्राणामपि दिव्यनागमानुषराक्षसैश्चत्वारो भेदाः भवन्ति। तत्र शस्त्रास्त्रयोर्भेदं प्रदिशन्त्याचार्याः–

अस्यते क्षिप्यते यत्तु मन्त्रयन्त्राग्निभिस्तत्
अस्त्रं तदन्यतः शस्त्रमसिकुन्तादिकं च यत्।
अस्त्रं तु द्विविधं ज्ञेयं नालिकं मान्त्रिकं तथा॥[15]

शुक्रनीतिसारे विस्फोटकपदार्थानां निर्माणविधिस्तत्प्रयोगश्च नालिकादियन्त्रैः बहुधा वर्ण्यते।[16] एतेन ज्ञायते यत्पुराकालेऽपि आग्नेयास्त्राणां प्रयोगज्ञानं सम्यग्तया आसीत्। धर्मयुद्धे कुटिलास्त्राणामाग्नेयास्त्राणां च प्रयोगः निषिद्ध आसीत्। परन्तु मायायुद्धे कूटयुद्धे वा एतेषां प्रयोगः बाहुल्येन भवति स्म।

दुष्टेभ्यः राष्ट्ररक्षायै प्रजापालनाय च धनुर्वेदस्यावश्यकता भवति।[17] दण्डः शास्ति प्रजाः सर्वा इति दण्डभयादेव प्रजाः स्वकर्त्तव्याचरणं कुर्वन्तीति लोकसिद्धमेव। तस्माद्धनुर्वेदे दुष्टदमनार्थं राष्ट्ररक्षार्थं च विविधयुद्धोपायाः अस्त्रशस्त्राणि च समुपदिष्टानि सन्ति। दूरतः शत्रुसंहारार्थं धनुषः प्राथम्यं भवत्यतस्तल्लक्षणं भेदाश्च प्रतिपाद्यन्ते।

प्रथमं योगिकं चापं युद्धचापं द्वितीयकम्।
निजबाहूवलोन्मानात् किञ्चिदूनं शुभं धनुः॥
वरं प्राणाधिको धन्वी न तु प्रणाधिकं धनुः।
धनुषा पीड्यमानस्तु धन्वीलक्ष्यं न पश्यति॥
अतो निजबलोन्मानं चापं स्याच्छुभकारकम्।
देवानामुत्तमं चापं ततो न्यूनं च मानवम्॥[18]

वेदेऽपि धन्वनः प्रशस्ति श्रूयते–

धन्वना गा धन्वनाऽऽजिं जयेम धन्वना तीव्राः समदो जयेम।
धनुः शत्रोरपक्रामं कृणोति धन्वना सर्वाः प्रदिशो जयेम ॥[19]

यशस्तिलकचम्पूकाव्येऽपि धन्वनःप्रशंसा दृश्यते–

यावन्ति भुवि शस्त्राणि तेषां श्रेष्ठतरं धनुः।
धनुषां गोचरे तानि न तेषां गोचरो धनुः॥[20]

दूरतः शत्रुसंहारे कुशलः धनुः वेदेऽभिवन्द्यते–

सुपर्ण वस्ते मृगो अस्यादन्तो गोभिः सन्नद्धा पतति प्रसूता।
यत्रा नरः सञ्च वि च द्रवन्ति तत्रास्मभ्यमिषवः शर्म यं सन्॥[21]

धनुषारोपिताः बाणाः वेगेन गत्वा शत्रून् घातयन्तीति धन्वनः इषूणां च स्तुतिरत्र प्रतिपाद्यते। वशिष्ठधनुर्वेदे इषूणां पश्चाद् भागे योजनीयाः पक्षाः तत्स्वरूपञ्चात्र प्रतिपाद्यते–

काकहंसशशादीनां मत्स्यादक्रौञ्चकेकिनाम्।
गृध्राणां कुरराणां च पक्षा एते सुशोभनाः॥
षडङ्गुलप्रमाणेन पक्षच्छेदं तु कारयेत्।
षडङ्गुलमिताः पक्षाः शार्ङ्चापस्य मार्गणे।
योज्या दृढाश्चतुः संख्या सन्नद्धाः स्नायुतन्तुभिः॥

एवं धनुषः प्रमाणं प्रत्यञ्चास्वरूपं बाणाग्रभागस्य वैशिष्ट्यनिरूपणम्, बाणसञ्चालनविधिः, लक्ष्यसंधानम्, शब्दसन्धानम्, खड्गसंचालनम्, क्षुरिकासंचालनम्, कुन्तगदामुद्गराणां सञ्चालनम्, नियुद्धम्, मल्लयुद्धभेदाः, व्यूहभेदाः, तेषां रचना चेत्यादि युद्धविषयाणां विपुलवर्णनं धनुर्वेदे उपलभ्यते।

महर्षिकात्यायनप्रणीते यजुर्विधानसूत्रग्रन्थे रणदीक्षाविधिः प्रतिपाद्यते। तत्र रणदीक्षा क्षत्रियाणां राजपदरक्षायै अस्ति[22]। रणदीक्षादीक्षितः राजा अपराजितो भवति। यजुर्वेदीय केन मन्त्रेण किं क्रियत इति रणदीक्षाप्रयोगः प्रतिपाद्यते।

रणदीक्षाप्रकारः–

तत्रादौ "सुसमिद्धायशोचिषे[23]" इति मन्त्रेण आहवनीये समिधमाधाय युद्धारम्भात्पूर्वं सहस्राहुतीः "न[24] तद्रक्षांसि" मन्त्रेण जुहोति।

अथ कवचं परिधत्ते–

मर्म्माणि ते वर्म्मणा छादयामि सोमस्त्वा राजामृतेनानुवस्ताम्।
उरोर्वरीयो वरुणस्ते कृणोतु कृणोतु जयन्तन्त्वाऽनुदेवा मदन्तु॥[25]

धनुर्योजयेत् ज्यां चाभिमन्त्रयते–

धन्वना गा धन्वनाजिञ्जयेम धन्वना तीव्राः समदो जयेम।

धनुः शत्रोरपकामं कृणोति धन्वना सर्वाः प्रदिशो जयेम॥[26]

ज्याभिमर्शनम्–

वक्ष्यन्ति वेदा गनीगन्ति कर्णप्रियं सखायम्परिषस्वजाना।

योषेवशिङ्क्ते विततादिधन्वाज्ज्या इयं समरे पारयन्ती॥[27]

ज्याशब्दकरणम्–

तेऽआचरन्ती समनेव योषा मातेव पुत्रं बिभृतामुपस्थे।

अप शत्रून्विध्यतां सम्विदाने आर्त्नी इमे विस्फुरन्ती अमित्रान्॥[28]

धनुश्रान्तमभिमन्त्रयते–

अहिरिव भोगैः पर्येति बाहुं ज्याया हेतिम्परिबाधमानः।

हस्तघ्नो विश्वा वयुनानि विद्वान् पुमान्पुमांसं परि पातु विश्वतः॥[29]

बह्वीनां पिता बहुरस्य पुत्रश्चिश्चा कृणोति समनाऽवगत्य।

इषुधिः सङ्काः पृतनाश्च सर्वाः पृष्ठे निनद्धो जयति प्रसूतः॥[30]

तृणयुक्तशिरस्त्राणं धारयेत्–

सुपर्णं वस्ते मृगोऽअस्या दन्तो गोभिः सन्नद्धा पतति प्रसूता।

यत्रा नरः सञ्च वि च द्रवन्ति तत्रास्मभ्यमिषवः शर्म्मयं सन्॥[31]

नैऋतदिशमेकामिषुं क्षिपेत्–

वनस्पते वीड्वङ्गो हि भूयाऽअस्मत्सखा प्रतरणः सुवीरः।

गोभिः सन्नद्धो असि वीडयस्वास्थाता ते जयतु जेत्वानि॥[32]

अश्वं रथे योजयति–

युञ्जन्ति ब्रध्नमरुषञ्चरन्तम्परितस्थुषः। रोचन्ते रोचना दिवि॥[33]

अश्वयुक्तरथमभिमन्त्रयते "आशुः शिशान"[34] इत्यारभ्य "नु देवा मदन्तु"[35] इत्यन्तं सप्तदशमन्त्रैः। अथ रथारोहणं "विष्णोः क्रमोऽसी"[36] ति मन्त्रेण। अश्वं ताडयति "आ जङ्घन्तीति"[37] मन्त्रेण। दुन्दुभिस्ताडनं "स दुन्दुभेति"[38] मन्त्रेण। "अहिरिव भोगैः"[39] इत्यनेन बाणं गृहीत्वा "अक्रन्ददग्नि"[40] रितिमंत्रेण प्रक्षिपति। ततः "रथवाहवं"[41] मन्त्रेण परसैन्याभिमुखं रथं गृहीत्वा स्थापयति "रथे तिष्ठन्"[42] मन्त्रेण। रथं सारथिना योजयन् "यत्र वाणाः"[43] पठन्, अश्वमभिमन्त्रयते "यमेन दत्त"[44] मित्यनेन। श्रान्तः अश्वग्रन्थीन् मोचयेत् "त्रीणि त

आहुः''[145] इत्यनेन। ''महाँरइन्द्रो''[146] मन्त्रेण अश्वोपरि स्थितमासनं मोचयित्वा, रथादश्वान् मोचयति ''इन्द्रो वृत्र''[147] मित्यनेन। ''कुतस्त्वमिन्द्र''[148] इत्यनेन योधानमभिमन्त्र्य, ''शन्नो देवीति''[149] मन्त्रेण जलप्रार्थनां कुर्यात्।

एवं वैदिकवाङ्मये संग्रामार्थं प्रयोगाः समुपलभ्यन्ते। न केवलं तदानीं गुरुकुले वेदाध्यापनमेवासीदपितु अस्त्रशस्त्रादीनां शिक्षाप्यासीत्। शस्त्रेण रक्षिते राष्ट्रे शास्त्रचिन्ता प्रवर्तते इति शास्त्रवचनात् राष्ट्रविकासार्थं सर्वांगीणशिक्षायाः व्यवस्था गुरुकुलेष्वासन्। अत एव मनुर्जगौ –

सैनापत्यं च राज्यं च दण्डनेतृत्वमेव च
सर्वलोकाधिपत्यं च वेदशस्त्रविदर्हति ॥[50]

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17. दुष्टदस्युचौरादिभ्यः साधुसंरक्षणं तथा। धर्मतः प्रजापालनं धनुर्वेदप्रयोजनम्॥
    एकोऽपि यत्र नगरे प्रसिद्धः स्याद्धनुर्धरः। ततो यान्त्यरयो दूरान्मृगाः सिंहगृहादिव॥ धनु. वे. पृ. 24–25
18. ध.नु.वे.पृ.26.श्लो.30–32
19. शु.य.वे.29.39., ऋ.वे.6.15.2

20. यश.चम्पू.पृ.393
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22. य.वि.सू.प्रकीर्णाध्यायः, पृ.114
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24. तदेव, 34.51.
25. तदेव, 17.49
26. तदेव, 29.39.
27. तदेव, 29.40.
28. तदेव, 29.41.
29. तदेव, 29.51.
30. तदेव, 29.42.
31. तदेव, 29.48.
32. तदेव, 29.52.
33. तदेव, 23.5.
34. तदेव, 17.33.
35. तदेव, 17.49.
36. तदेव, 12.5.
37. तदेव, 29.50.
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40. तदेव, 12.6.
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50. मनु.12.100.

VEDIC SCIENCE : MIND AND LIFE-BODY (*PRĀṆA-ŚARĪRA*)

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Introduction :

We always claim that our scriptures are the treasure-house of various types of knowledge. There are several passages, in the Vedas and their allied subjects, which clearly manifest that the various types of the sacred as well as spiritual knowledge of the Vedas are the Supreme and better than any other knowledge of the world. The Science found in Vedic literature is the source of all kinds of knowable objects[1]. Therefore, Vedas are revealed texts rather than man-made (*pauruṣeya*).

The basic difference between revealed texts and man-made texts is that the former is the source of knowledge, while latter are the sources of information. Thus, all the texts, other than the Vedas, being man-made are subjected to test in our practical life for being an authority. However, this concept seems to be biased in the context of modern sciences. In fact, both might be considered on the logical point of view and must be in conformity to each other.

According to modern science, there are two words microcosm and macrocosm, the internal and the external respectively. We get realities from these two by way of internal as well as external experiences. The former comes under the purview of psychology, philosophy and spirituality, whereas the latter is the subject of material or physical science. The most extraneous part of the universe is gross matter– *bhūtas* (external elements). Among *bhūtas*, the *ākāśa* (ether) is the basic element because each gross-thing proceeds from it. The *ākāśa* and the *prāṇa* exist till the end of creation. This concept is almost similar to the Western thoughts, as they also assert the involvement of two kinds of object in creation; Matter and Space. The matter is the primary real element which occupies space and moves about in it. But, the ancient Indian concept is that there is no existence without force. We do not see matter without force or force without matter. The force and matter are the gross manifestation of the two; the *prāṇa*, life or vital energy, and *ākāśa*. The *prāṇa* is not only restricted to the life of human being, rather it is used in wider sense. This means

the creation which is the combination of both subtle as well as material body. However, behind all these *avyaktam, Prakṛti*, in Sāṁkhya system, without vibration or un-manifested begins vibrating before a new cycle of evolution. This is called Nature in modern science, especially in life sciences or in natural sciences. But, according to the most of ancient Indian texts, the self is the instigator of the body, and when it leaves, the body breaks down and slowly dis-integrates. The self enters into another body as it is eternal. Therefore, there is no beginning and ending as it is eternally going on. Thus, according to the Sāṁkhya system and Western thought; mind, life and body all are the product of matter. However, other system of Indian tradition, do not admit these contention. The *Chāndogyopaniṣad* informs that *manas* is *anna-maya*, *prāṇa* is *āpo-maya* and *vāk* is *tejo-maya*[2]. This concept may be compared with the concept of Āyurveda. According to which "the body as fluid and penetrable, engaged in continuous interchanging with the social and natural environment."[3] There is no singular conception of the body in Āryuveda, but a dominant one–a bodily frame, through which *doṣas, dhātus,* and *malas*, flow. According to the *Caraka Saṁhitā*, life (*āyuṣ*) is the combination of mind, physical body, senses and the soul[4]. The mind is the base of physical structure of the human body. The mind controls our thoughts–processes and also assists us in carrying out day-to-day activities such as respiration, circulation, digestion and elimination. The mind and the body work together with the way in which a living organism functions. Senses gather information from mind to act appropriately to assist the physical body. Thus, senses supply information to mind. But, the most important form of the life is the soul (*ātman*) without which the existence of life is not possible. The concepts of *Caraka Saṁhitā* are combination of thoughts of various schools of ancient Indian tradition, such as : Yoga, Nyāya, Vaiśeṣika, Vedānta and Mīmāṁsā.

2. The main issues :

The life generally means the combination of mind, body and vital force (*prāṇa*). We find several passages in the Vedic literature which indicate that the body-mind complex by itself is non-reactive. The action and reaction depends on the vital force which is the effect of consciousness. However, there is no question of force in the absence of matter or no matter without force. In the body-mind complex, consisting of many different and connected parts, the energy of the mind is derived from the physical or material body. But, the main problem is that the study of material aspects of life provides the knowledge about the external structure and functions of the body but the conscious aspect may be apprehended through internal analysis. Therefore, the material aspects of study are not sufficient to explore the consciousness.

However, according to Sāṁkhya system, all the elements including mind, intelligence and will, are the form of matter. But, they reflecting the sentiency, the *cit* (intelligence) of some being who is beyond all this, named as *Puruṣa*, which is unwitting cause of all the changes in the nature, the universe. The *Puruṣa* is like those substances which make chemical reaction such as potassium cyanide is added when gold is being smelted. The potassium cyanide remains separate and unaffected. However, its presence is must for the completing the process. Likewise, the *Puruṣa* does not mix with *Prakṛti*. He is the Self, the Pure, and the Perfect, but resides forever in every beings. All the substances of the manifested world are particular products of the *guṇas– sattva, rajas* and *tamas*. But, the real interpretation of the *guṇas* even in modern science's term is not possible. Diṅnāga asserts that this is so because "the object of appearances, bears innumerable categories, cannot be apprehended (in its real forms) through our senses, as they are beyond the reach of our senses. So the categorized forms (colour, shape, *etc.*) of the object which appears (in our senses) are only internally apprehensible and inexpressible because the visible categories come under the purview of only senses."[5] He cites the example of Sāṁkhya system[6] "the absolute form of properties is invisible, and the visible is like illusion and not real, likewise apparent external world."[7]

The Absolute, *Ātman*, God or *Puruṣa* of Sāṁkhya is only understandable beyond reason, and self-consciousness.[8]

When we go beyond them we find the conformity, not earlier. Therefore, either scriptures or modern scientific texts reveal only upto nature, *Prakṛti*, three qualities which form the present world.[9]

3. Literature review on ancient concept :

The concept of 'mind, life-body' as described in modern science, especially in life sciences is fully discussed in ancient Indian texts. The tripod of life may be compared with three sheaths (mind, life and body) of an individual, 'soul, mind and body have been described as tripod of life. In a living life whatever presents or functions get support from these three things. But, among all these, the soul or consciousness is the main supporter without which the existence of the beings is impossible[10].

In the light of above interpretation it is important to note that one may look at an individual in three different levels: *i.e.*, the lowest; the physical or material body, the next higher; the energy systems at work performance, and the third level; thinking process. As these are inter-related, the energy level may be changed by inputs in any two other levels. When the energy state stimulates and disturbs then it is called as

rajas, the apathetic and gloomy state is *tamas*, and the state of illumination is designated as *sattva*. According to some recent study; body, life, *sattva* and *ātmā*, are compared with five sheaths of Upaniṣads. According to P.V. Sharma, this combination is parallel to the five sheaths (*Pañcakoṣa*) of life, as described in most of the ancient Indian texts."[11] In the light of Sharma's interpretation, it is worthwhile to note that the Sāṁkhya system does not admit the involvement of Puruṣa in the creation of the universe. According to them whatever in the universe is the effect of nature, called *Prakṛti*. The human being is designated as *anna-rasa-maya*, combination of food and water, *i.e.* which may be compared with the chemical processes occurred within living organisms. This may be reviewed not only in the context of Bio-chemistry, a new branch of study of modern medical sciences, but relevant to other modern sciences as well. Thus, this concept of modern science is not only fully discussed in Vedas but there are so many concepts which can be taken for further investigation to reveal new thoughts.

4. Ancient concept :

According to Sāṁkhya, the three *guṇas; sattva, rajas* and *tamas* are always present together, though in varying properties, they are distinguished by the function of 'illumination', 'motion' and 'inertia'. There are twenty-four *tattvas* (elements) involves in the creation of the world which are as follow :

Prakṛti, mahat, ahaṁkāra and *manas*, five *indriyas* of cognition, five *indriyas* of action, five *tanmātras*, and five gross elements (*bhūtas*).

In Vedānta, all lives, *jīvas*, are merely reflections of the one infinite Being. According to this concept, body, mind or self (individual) are dream. There is only one real existent. However, the reality is Existence-Knowledge-Bliss Absolute (*sat-cit-ānanda*). Whatever appears in the world is because of mind (*manas*).

The mind :

The concept of mind is explained in various ways in different traditions, *viz.* life scientists, psychologists, philosophers and spiritualistic or materialistic as well. However, in most of the ancient Indian literature it has been described as the cause of whole creation and all activities; mental and bodily as well– *mana eva manuṣyāṇām kāraṇaṃ bandha-mokṣayoḥ*. In the *Dhammapada*, it is stated that the mind is the basic element behind all mental and physical activities.[12] In most of the Vedic texts, it is asserted as the seat of mind-person (*manomaya puruṣa*); in this sense it is the symbol of the universe. The mind is consciousness of Ultimate Reality in dual state. However, external world is not real but only apparent. All worldly objects are dreams.

As there are infinite reflections of the sun from various drops of water, and the sun being the only one, similarly the truth is the only one and the worldly objects are merely its infinite reflections[13].

In Sanskrit grammar, the derivative meaning of the term '*manaḥ*' (*manojñāne*) is too indicates the same[14]. According to *Pāṇinīya-śikṣā*, "the self (*ātman*) cognizes the objects with the mind and endows it with the desire to give expression to them. The mind strikes at the bodily energy and that energy sets the breath in motion." In the process of becoming complete manifestation of word (*vyakta-śabda*) six elements are involved such as *ātman, manas* or *buddhi, prāṇa* or *vāyu, tejas* or *kāyāgni, sthāna* and *karaṇa* (points and organs of articulation)[15]. Kālidāsa elucidates that the mind cognizes the attachments of former lives clearly[16]. According to him, a happiest being (*jantu*), even after seeing beautiful objects or hearing melodious sounds feels anxious. It is so because he mentally remembers, without being conscious of the reality, the associations of ante-natal attachments permanently impressed on the mind. In its wider sense it is applied to all the mental powers. It is considered as *vijñāna* in Advaita[17] and Buddhist[18] systems. Nevertheless, in most of the Philosophical treatises, it is indicative of the internal organ of perception and cognition. In fact, *manas* is the faculty, one of the five sheaths, through which thoughts enter or by which objects of sense impact the self (individual). In this way, it is distinct from *ātman* or *puruṣa* as described in the Vedānta or Sāṁkhya system.

Life–body (*Prāṇa-śarīra*) :

The mind-person (*manomaya-puruṣa*), exemplified in life called as *prāṇa-śarīra*. Literal meaning of this term is one whose body has life, *i.e., prāṇa*. This is worthwhile to note that the body is just supporting or underlying structure of *prāṇa* acting on matter. But, the prāṇic body of the mind-person is the subtle body which can remain alive without material or physical body. However, although it can move and act in the absence of a physical body but there is a need of it for its expression in the physical world. Whatever the activities and functions performed by the body that are all because of this prāṇic force. The *prāṇa* personifies to mind-person (*manomaya puruṣa*). On the other hand, the physical body is only an outer instrument and it depends on *prāṇa*. Further, even the physical body is formed and figured by the *prāṇa*. It is the real vehicle for the mental spirit which is said as the leader of prāṇic body. It leads the subtle body from one to another body, resides in the heart of physical body (*annamaya-deha*). The only *vivekī*, discerned person, perceives Him through his experience.[19] In the Upaniṣads, the *prāṇa* is explained as life-energy. It is neither material nor psychical. It is the vital force which maintains and keeps alive the body. In *Praśnopaniṣad*, second question exemplifies the supremacy of *prāṇa* over

five sense organs, organs of actions, mind and in the form of five elements. In third question, it is asserted that the origin of *prāṇa* is from the soul (*Ātman*) and is invaded in *ātmā* (individual self) like shadow of human-body, and this enters in the body by will *etc.* originated from the mind.[20] Thus, the third question is concerned with the origin, function and activities of *prāṇa* in a material body. The original and pure form of *prāṇa* is vital force which has categorized into five parts: the *prāṇa* is inside the physical eyes, nose and ears, the *apāna* is in our organs of excretion and generation, the *samāna* governs our digestion and assimilation, the *vyāna* empowers the distribution and communication system of the body. It controls the movement of *prāṇa* through the *nāḍīs* or channels; the movement of energy through the circulatory system and the nervous system; and the free flow of thoughts and feelings in the mind. There are one hundred and one *nāḍīs* of the heart. Among these; one goes upward to the brain by which individual achieves the seat of immortality. Moreover, remaining others goes to various places and only become the cause of death.[21] The *udāna* goes through the center of the spine and flows upwards and carries the virtuous being to the virtuous world and the sinful being to the sinful world and those having mixed actions, to the world of human beings[22].

According to *Kauṣītaki Upaniṣad*, the *prāṇa* (vital part of body) is *prajñā*, and *prajñā* (intuition, inner organ) is *prāṇa*. Thus, the subtle body is the combination of these two-*prajñā* and *prāṇa*. In Āyurveda; *āyuṣ* (life)+ *veda* (knowledge), the literally meaning is 'the knowledge of the life span. In the same way, the one whose body has knowledge about the *prāṇa*, is named as *prāṇa–śarīra.*[23] In this sense it is important to note that as the mind is subtle element and is often compared with *Brahman*. The *Brahman* is *manomayaḥ prāṇaśarīra*. In fact, mind means knowledge, which is the attribute of the Brahman– *satyaṁ jñānaṁ anantaṁ brahma*. The *prajñā* (knowledge) is *prāṇa* and *prāṇa* is *prajñā*, in the sense *prāṇa* is the life force and personification of the Spirit or Self (*ātman*) as well. Thus, this is the synonym of *liṅga-śarīra* which is formed of two power, *vijñāna* and *kriyā* (specific knowledge and action) because the action produces result for the Self which is the form of *Vijñānamaya* sheath. In the words of Śaṅkara, whose body is made of this kind of *prāṇa* is called as *prāṇa-śarīra*,[24] स शरीरं यस्य स प्राणशरीरः, "मनोमयः प्राण–शरीरनेता (*Muṇḍ. Up.* II. 2. 7)."[25] Therefore, the *prāṇa* is indicative of the finer body of man– *liṅga-śarīra* or *sūkṣma-śarīra*- "Just as this body is composed of gross material for transforming *prāṇa* into different gross forces, so these finer organs behind are composed of finer materials for the manufacture of *prāṇa* into the finer forces of perception.[26]" It may be understood in the light of the statement of Caraka, as quoted earlier, the life is the combination of body, sense organs, *sattva*, and *ātman*. The

puruṣa is *anna-rasamaya*. This means that body is made of food and water. This concept is similar to modern science, especially to Biochemistry. If the *manomaya puruṣa* is embodied with such type of a life-body, the *prāṇa* will go also higher and purer part. The mind is instrument of thought while *prāṇa* is an instrument of action. Thought and action both are needed in any kind of creation.

4. The Modern concept as explained in ancient texts :

The ancient texts explained the concept of life and death in the same manner as modern sciences; especially of life science or natural sciences. For example, "medical science describes various criteria for the confirmation of death such as stopping of the respiration, stopping of the heart beats, and dilated pupils of the eye with absent of corneal reflex, *etc.*[27]" These criteria are, as Hondale observers, fully explained in *Muṇḍakopaniṣad*; *ejat* : movement, *prāṇat* : giving and taking of oxygen, and *nimiṣat* : opening and closing of eyes *etc.* The words used and criteria explained here is more appropriate and applicable to all living organisms;[28]. According to ancient Indian concept, except Buddhists, the existence of life is due to presence of soul (*ātman*) in a body. When soul leaves the body, all activities of it comes to an end and the cells cease producing energy. Thus, life depends on soul as body is said to be alive till the presence of soul in it. The concept of Modern science especially of Biochemistry, concerned with the chemical processes occurred within living organism. The cause of the universe is fully explained in Upaniṣads. In the *Taittirīya Upaniṣad* it is exemplified that the *ākāśa* is noted to evolve into *vāyu* (air), *vāyu* into *agni* (fire), *agni* into *āpaḥ* (water) and *āpaḥ* into the *pṛthvī* (earth). The *pṛthvī* produces the *oṣadhis* (medicine), the entire plant kingdom including herbs which give rise to *annam* (food), grains and medicine. From this food, the *puruṣa* (living organisms) comes in existence on the earth. Thus, the life or *puruṣa* (it includes all living organism, human, animal, plants, *etc.*) is constituted by *anna-rasa* or *annarasamaya-puruṣaḥ*. The human body is made of food and water. The mind, sensory mind, is called as *annamaya* being made of food (*annamaya*). The eaten food is converted into three forms. The grossest form turns into faeces; middle ingredient into flesh and the subtlest part is called mind (*manas*).[28] Thus, the food influences our way of thinking. In fact, psychological system depends upon our quality of food which we eat regularly. Similarly, the water which we drink has a gross aspect, middle aspect and subtlest aspect. Therefore, any liquid which we consume is also divided into three forms; *i.e.*, the urine which is not absorbed into system, and ii. the blood, intensified in the liquid form of the food which we drink, and iii. the *prāṇa*, the vital force, enhanced by the subtlest form of the liquid which we consume.[30] The term *prāṇa* is often translated as "energy" in the modern context and has been

compared with "physical or mental energy." Victor J. Stenger states that "If other forms of energy exist beyond those recognized by physics, these should still be detectable in controlled experiments by the observation of apparent violation of energy conservation.[31]"

Thus, as the mind is influenced by the subtlest form of food, the *prāṇa* is influenced by the subtlest form of the liquid which we consume. The energy, fiery elements, such as ghee, oil, *etc.*, which we consume in our diet also becomes in three-fold; bone, marrow and energy of speech (*vāk*).[32] Thus, the mind, *prāṇa* and speech, of beings, all are formed mainly of these three items which we consume in our diet. This is the reason that our activities, thought and speech depend upon the quality of our diet. The energy of mind is motivated from the physical body, energy of life from water elements and energy of speech from fiery elements (*tejomayī*).[33] The subtle part of the eaten food, churned inside by the forces of our body, appears on the surface and forms the structure of the psychological organ. It takes the form of the mind, the essence of thinking process : एवमेव खलु सोम्यान्नस्याश्यमानस्य योऽणिमा स ऊर्ध्वः समुदीषति तन्मनो भवति ।[34] The secret behind all this, how food influences the mind, and how the mind is entirely dependent upon food, exemplified through an experiment. It has been observed that in the absence of water the life begins to loose energy within 24 hours. However, without food one can remain alive for a long time. This is comparable with the concept of modern science. According to which food and water both are necessary for life but water plays an important role. There is about 70% water in a human body. That is why ancient texts called individual self as *annarasamayaḥ*. Subtle is this *annamaya-koṣa* which is the field of food and subtler is *prāṇamaya-koṣa* field of water so the field of life. Also the *manomaya-koṣa* or the field of mind (*cetana* or spirit) is still subtler and the field of science still subtler– *vijñānamaya-koṣa*. The final and the subtlest of all these fields is the *ānandamaya-koṣa*, *i.e.*, the field of emotion, often translated as bliss-eternal bliss. It is very important aspects which highlights the concept of life after death. What happens to the *prāṇamaya-koṣa* when it leaves the body. The concept is that due to consequences of past *karman* of an individual it takes other birth. In the words of *Muṇḍ. Up.* (III.2.2.), the person who desires to enjoy the various comforts take births accordingly in the same place where he wishes to fulfils his desires.

Among all the five sheaths, the *anna-rasa-maya* is only visible, as other are more and more subtle than previous forms so they are invisible. In Sāṁkhya system, since all cognition and mental states belong to the *mahat-tattva*, so these are materials and visible but not real. Moreover, behind all these, there is the real form, the Self

(*Puruṣa*), which is knowable. However, Vedic literature exemplified the nature of Absolute through theory of negation in the *Bṛhadāraṇyakopaniṣad* (II. 4. 3-5). Self is considered as a synonym of Soul, Spirit or Mind. The Self is the instigating factor within the body. Buddhists do not accept existence of Soul. However, they do not deny about self-identity. The schools who do not admit the existence of Soul think that it is mind which motivates the body. Here, question arises that if there is no existence of Soul then how life exists in the body. In other words, what is life ? According to Buddhists the life is combination of name and form (*nāma-rūpa*), mind and body. An individual, sentient being, viewed as an aggregate of certain mental and physical elements. According to theory of *karman,* after the death, the organs of speech, *etc.* invade the mind. The mind is resolved into the *prāṇa*, and the *prāṇa* resolves into the *jīva*, afterwards, the *jīva* leaves the body and due to the consequences of his past actions get good or bad rewards and then rebirth. According to *Bṛh. Up.* when the properties of the body perish the body becomes unattractive. Thus, the life means mainly the combination of Self and body. Therefore, the life must be seen as a whole and not in its partial aspects.

Conclusion :

In the light of above discussion, we have seen that the ancient Indian concepts present appropriate and sufficient explanation about the subject under discussion. The present work presents a frame work for the subject under discussion which provides explanatory gap between the concept of consciousness and life in the context of modern sciences. We have also seen that the only physical or material aspects of study are not sufficient to explore the consciousness. The basic difference between the concept of modern sciences and ancient Indian system is that, according to the former, the seat of mind is brain but in latter it is the inner part called as *antarātmā* (inner heart) or *hṛdayākāśa* or *antaḥkaraṇa*. This is so, because the cognition means not simply knowledge but it also includes context, behavior, thought and expression besides other factors. Thus, the theory of ancient Indian tradition is not only a speculation about mind-brain concept rather it presents its real status which may assist in modern sciences for further investigation, as it covers all aspects of life. Thus, we learn from ancient Indian tradition, the biological and neurological point of view that the consciousness heart, mind and energy also through includes for further investigation in the context of mind-body relation. Therefore, the psychical and spiritual aspects are also needed for the further advancement in the field of modern sciences. The concept of mind as discussed in our scriptures; especially in Vedic literature, may play very important role not only in the field of modern psychology

but pave the way for all branches of modern cognitive sciences. The anatomical knowledge which has been discussed widely in our ancient scriptures also must be studies in association with modern sciences. The subjects about formation of physical and psychical structure of living organism as discussed in ancient texts especially in *Taittirīya-upaniṣad* is remarkable aspect for the further investigation in the various fields of life sciences or natural sciences including environmental sciences. In this regard the aspect of *ann-rasa-maya-puruṣa* and the concept of five sheaths have been discussed in the light of modern science. There is a need of further investigation of the thoughts of Vedic Sciences, as mentioned above, in the context of modern science and technologies.

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2. अन्नमयं हि सोम्य मन आपोमयः प्राणस्तेजोमयी वागिति भूय एव मा भगवान्विज्ञापयत्विति तथा सोम्येति होवाच ॥ *Chā. UP.*, VI. 5. 4.
3. Bhattacarya, Jayant : *The Knowledge of Anatomy and Health in Āyurveda and Modern Medicine : Colonial Confrontation and its Outcome*, p. 3.
4. शरीरेन्द्रियसत्त्वात्मसंयोगोधारि जीवितम्, नित्यगश्चानुबन्धश्च पर्यायैरायुरुच्यते। *Caraka-saṁhitā*, I. 42.
5. धर्मिणोऽनेकरूपस्य नेन्द्रियात् सर्वथा गतिः, स्वसंवेद्यमनिर्देश्यम् रूपमिन्द्रियगोचरः। *Pramāṇa Samuccaya*, I. 5.
6. Vārṣagaṇya, an older contemporary of Vasubandhu (329), wrote a text *Ṣaṣṭhitantra* on the Sāṁkhya.
7. गुणानां परमं रूपं न दृष्टिपथमृच्छति।
   यत् तु दृष्टिपथं प्राप्तं तन्मायेव सुतुच्छकम्॥ *Pramāṇa Samuccaya*, V. 38.
8. यदा ते मोहकलिलं बुद्धिर्व्यतितरिष्यति, तदा गन्तासि निर्वेदं श्रोतव्यस्य श्रुतस्य च॥ *Gītā*, II. 52.
9. त्रैगुण्यविषया वेदा निस्त्रैगुण्यो भवार्जुन। निर्द्वन्द्वो नित्यसत्त्वस्थो निर्योगक्षेम आत्मवान्॥ *Gītā*, II. 45.
10. सत्त्वमात्मा शरीरं च त्रयमेतत्त्रिदण्डवत् लोकस्तिष्ठति संयोगात्तत्र सर्वं प्रतिष्ठितम्।
    स पुमांश्चेतमं तच्च तच्चाधिकरणं स्मृतम् वेदस्यास्य तदर्थं हि वेदोऽयं संप्रकाशितः॥
    Caraka-saṁhitā, I. 46, 47.
11. Meulenbeld, IB, 1999, p. 8.
12. मनोपुबङ्गमा धम्मा मनोसेट्ठा मनोमया, मनसा च पदुट्ठेन भासति वा करोति वा....... ॥ *Dhammapada*, I. 1.
13. अद्वयं च द्वयाभासं मनः स्वप्ने न संशयः। अद्वयं च द्वयाभासं तथा जाग्रन्न संशयः॥ 30॥
    मनोदृश्यमिदं द्वैतं यत्किंचित्सचराचरम्। मनसो ह्यमनीभावे द्वैतं नैवपोपलभ्यते॥ 31॥
    Māṇḍukya Up., Advaita Prakaraṇa, 30, 31.
14. *Nirukta* (IV.1), the word *manaḥ* (*manaḥ manote*) is derivative of the root *manu* (*ava+bodhane*), because it is cause of thinking (*mananāt*). In Paninian the root *mana* is in the sense of knowledge, *mana jñāne*, Pandeya Harishankar, *Pāṇinīya-vyākaraṇam, Dhātu-pāṭhaḥ-Divādi prakaraṇa*, 70, Pub. Pandit Chandrakanta Pandeya, 1938, Patna.
15. आत्मा बुद्ध्या समर्थ्यर्थान् मनो युङ्क्ते विवक्षया, मनः कायाग्निमाहान्ति स प्रेरयति मारुतम्– *Pāṇ. Śikṣā* –I.6, *ibid.*

16. मनो हि जन्मान्तरसंगीतज्ञम्– *Raghuvaṁśam*, VII. 15.
17. मनोमयो मनोविज्ञानम् मनुतेर्ज्ञानकर्मणः, तन्मयस्तत्प्रायस्दुपलभ्यत्वात्। मनुतेऽनेनेति वा मनोऽन्तःकरणं तदभिमानी तन्मयस्तल्लिङ्गो वा........। *Tai. Up.*, Śāṅkarabhāṣya, I. 6. 1.
18. Mind and Volition are the same. It is the mental act, which fares in them in *ālambana*. Therefore, volition is the mind alone. "The mind", says *Vasubandhu*, "is called '*Cittam*' because it observes (*cetati*); '*Manas*' as it considers (*manvate*); and '*Vijñāna*', as it discriminates (*vijānāte*); *The Abhidharmakośa śāstra*, Chap II.iv. So the words '*cittam*', '*manas*' and '*vijñāna*' are synonymous in some sense, in the Buddhist psychology. Systems of Buddhistic Thought, Yamakami Sogen, p. 152.
19. मनोमयः प्राणशरीरनेता प्रतिष्ठतोऽन्ने हृदयं सन्निधाय। तद्विज्ञानेन परिपश्यन्ति धीरा आनन्दरूपममृतं यद्विभाति॥ *Muṇḍ. Up.*, II. 2. 7.
20. आत्मन एष प्राणो जायते यथैषा पुरुषे छायैतस्मिन्नेतदाततं मनोकृतेनायात्यस्मिन्शरीरे॥ *Praśna Up.*, III. 3.
21. शतं चैका च हृदयस्य नाड्यस्तासां मूर्धानमभिनिःसृतैका। तयोर्ध्वमायन्नमृतत्वमेति विष्वङ्ङन्या उत्क्रमणे भवन्त्युत्क्रमणे भवन्ति॥ *Chā. Up.*, VIII. 6. 6.
22. अथैकयोर्ध्व उदानः पुण्येन पुण्यं लोकं नयति पापेन पापमुभाभ्यामेव मनुष्यलोकम्। · *Praś. Up.*, III. 7.
23. यो वै प्राणः सा प्रज्ञा। या वा प्रज्ञा स प्राणः॥ *Kauṣ. Up.*, III. 3.
24. प्राणशरीरः प्राणो लिङ्गात्मा विज्ञानक्रियाशक्तिद्वयसंमूर्छितः; – Śāṅkarabhāṣya on *Chā. Up.*, III. 14. 2.
Cf. यो वै प्राणः सा प्रज्ञा या वा प्रज्ञा स प्राणः, *Kauṣ. Up.*, III. 3.
25. ....कर्माणि विज्ञानमयश्च आत्मा परेऽव्यये सर्वं एकीभवन्ति॥ *Muṇḍ. Up.*, II. 2. 1.
26. *The Science and Philosophy of Religion*, Vivekananda, p. 30.
27. *Science & Spirituality*, Deepak Hondale, See website, Rotary links.
28. 'एजत्प्राणन्निमिषच्च यदेतज्जानथ' सदसद्वरेण्यं परं विज्ञानाद्यद्वरिष्ठं प्रजानम्– *Muṇḍ. Up.*, II. 2. 1.
29. अन्नमशितं त्रेधा विधीयते तस्य यः स्थविष्ठो धातुस्तत्पुरीषं भवति यो मध्यमस्तन्मां सं योऽणिष्ठस्तन्मनः॥ *Chā. Up.*, VI. 5. 1.
30. आपः पीतास्त्रेधा विधीयन्ते तासां यः स्थविष्ठो धातुस्तन्मूत्रं भवति यो मध्यमस्तल्लोहितं योऽणिष्ठः स प्राणः॥ *ibid*, VI. 5. 2.
31. *The Breath of God, Identifying Spritual Energy*, Pub. Skeptical Odysseys, edited by Paul Kurtz, Amherst, N. Y.: Prometheus Books, 2001, 363-74.
32. तेजोऽशितं त्रेधा विधीयते तस्य यः स्थविष्ठो धातुस्तदस्थि भवति यो मध्यमः स मज्जा योऽणिष्ठ सा वाक्॥ *Chā.Up.*, VI. 5. 3.
33. अन्नमयं हि सोम्य मन आपोमयः प्राणस्तेजोमयी वागिति भूय एव मा भगवान्विज्ञापयत्विति तथा सोम्येति होवाच॥ *ibid.*, VI. 5. 4.
34. *ibid.*, VI. 6. 2.

TREATMENT OF THE ANIMAL VICTIM IN THE BRĀHMAṆA TEXTS

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The animal victim or *paśu* is one of the five varieties of oblation materials used for offering in the Vedic sacrifices[1]. The animal sacrifice itself is included in the grand group of *haviryajñas* and the same also forms a part of a Soma-sacrifice. One notices a large number of animal sacrifices both obligatory and optional types prescribed in the Vedic ritual texts. During the performance of animal sacrifices, the victim is made to go through a number of small rites starting from its formal dedication up to its immolation. While prescribing these rites in the Brāhmaṇa texts, the ritualist-theologians argue in favour of their prescription, narrate stories and discuss various points relating to the contexts. From such narrations and discussions it is possible to get some idea on the intentions behind such prescriptions. Since the animal offering is an important aspect of ancient ritualistic religion, it would be interesting to go through such passages from the Brāhmaṇa texts and try to find out some possible conclusions important from the view point of the cultural history as well as socio-religious life of then people. The attempt in this paper is only to highlight the religious beliefs and emotional responses reflected through the Vedic ritual systems and not to discuss on their ethical values or relevance.

For the theologians there is a theoretical connection between the animal victim and the sacrifice on one hand and the victim and the oblatory grains like barley and rice on the other. The sacrificer is the original victim of the gods and the animal is the substitute for the former. One find this view expressed in the *TS*. VI.1.11.6 in context of a Soma sacrifice that the consecrated sacrificer has been holding himself ready for the sacrifice since a long time. When he offers an animal to Agni and Soma that is the buying off of himself. In the *Kauṣī. Br.* X.3 also one reads the sacrifice after being consecrated in a Soma sacrifice, enters the jaws of Agni and Soma. By offering an animal victim to the same deities he buys off of himself. The text further mentions that every oblation is a buying off of oneself[2]. In the same sacrifice, while the (Āgnīdhra) priest leads the animal victim from the sacrificial post towards the *śāmitraśālā* holding a fire brand taken from the *āhavanīya* fire place it is said in the *AB*. II.11 (7.1)

that there is a reason for the priest's holding the fire-brand. The victim is the essence of the sacrificer and by holding the firebrand while leading the victim the priest actually leads the sacrificer himself towards the heavenly world with light infront[3].

The essence of man that makes him fit to be sacrificed is known by the term *medhas*. As this is found in the sacrificer, so also it is present in some animals and grains on account of which some animals and food grains, become fit to be sacrificed like the sacrificer. Hence, the cooked flesh of such animals as well as cooked or baked food items of such grains are ritually prepared for oblations to be offered to the gods. One comes across a narration in the *MS*. III.10.2, in which names of some animals and grains possessed of *medhas* are mentioned. The gods immolated man as a victim, his sap (*medhas*) went out of him and entered the horse, the horse being immolated, its sap departed and entered the cow and in the same process the cow's sap entered the sheep, the sheep's sap entered the goat, sap of the goat entered the barley grain ant, the sap of barley entered the rice grain out of which the gods prepared *puroḍāśa* and offered in their sacrifice. Thus, the rice grain is said to contain the sap of man and some animals also. So far the *medhas* is concerned there is hardly any difference between man and animal on one hand and animal and food grain on the other. A similar narration is found in the *AV*. II. 8 (6.8) with some additional descriptions that after the sap departed from man, horse, cow, sheep and goat, the gods dismissed these living beings as these no more remain fit for sacrifice and consequently these sapless creatures came to be known as *kiṁpuruṣa* (monkey), *gauramṛga, gavaya* (gayal), *uṣṭra* (camel) and *śarabha* (the lion-killer) respectively which are usually to be avoided in sacrifices by god and men. Another striking point is mentioned in this narration that goat is said to be the mostly employed animal among all (*prayuktamaḥ*) in the sacrifices because the sap remains in goat for a longer time before entering the earth and again being pursued by the god the sap in the earth became rice grain out of which *puroḍāśa* is the sap of animals as expressed in *Kauṣī. Br*. X.5.[4] According to *AB*. II. 9 (VI.9) there is similarity between various parts of an immolated animal and various parts of food grains used for *puroḍāśa*. Such as the hairs of the animal are said to be as good as the chaffs of rice grains, its skin is compared with the husks of the grains, and its flesh with the pounded grains and fragments *etc*. Thus, the concept of victim is not limited to the animals only but it is wide enough to include man an some grains also. In other words all oblation materials can be theoretically considered as victims and are usually used in the place of the original victim, the sacrificer. Instead

of sacrificing himself to the gods he manages to sacrifice with some animals and food grains as substitutes for himself.

The ritualists also establish a ritual connection between the animal victim and the sacrificial post (*yūpa*). The gods used the post to threaten the animal so that it would obey them. At the beginning the animals were moving fearlessly raising their head and not willing to surrender before the gods to become oblations in sacrifices. The gods raised the sacrificial post, seeing which the animal's became afraid an out of fear surrendered to become food for the god. Therefore, whenever an animal offering takes place, the erection of sacrificial post becomes necessary and without a post no animal is offered at all (*ŚB*.III. 7.3. 1–2).[5]

The submission of the animal in the above discussion is out of fear or compulsion but not out of its own will. The gods reflected that the animal does not know the manner of offering such as, what are the other oblations ? How those are offered and to whom ? After being offered what actually happens to the oblation ? *etc.* Being ignorant of all these details the animal is unwilling to become food for gods and this ignorance creates fear in it. They decided to make the animal know all about the offering of oblation so that it will create confidence in the animal. After having secured the animal and before binding it with a cord or rope the gods started churning to create fire. When the new fire is created through churning they offered the same in the established *āhavanīya* fire and all these they did in front of the animal. Thereby they took it for granted that the animal now had a complete idea and understood all about the manner of offering, *viz.* only the animal is not the oblation, but there are other oblation materials like the newly created fire *etc.*, which are offered as food for the gods, all oblations are truly offered in fire and fire is the resort of all (*pratiṣṭhā*). Now, all anxieties in the animal are supposed to be over and it remains no more reluctant to become food for gods. It became favorably disposed to its immolation.[6] Therefore, the ritualists perform the rites accordingly, *viz.* first they secure the animal, churn the fire, offer the new fire in the *āhavanīya* fire and then only bind the animal with a cord or rope and finally bind the same to the sacrificial post (*ŚB*. III.7.3.6.).

But some ritualists are in favour of binding the animal without churning and offering fire in fire, which according to the performers, is a wrong way of performance. Because, in this case their ritual activities would be like committing intentionally something secret and unlawful (*ŚB*. III. 7. 3. 7).[7] By following this method they purposefully proceed to do an offensive action against the victim

without taking the animal into confidence or without providing any chance for the same to know what actually they want to do with it. In this context a different narration is given in the *AB*. II.6. (6.6). Out of fear from death the animal was not willing to go to the gods. When the gods suggested that they would make it go to the world of heaven, it agreed but put a condition that one among the gods would go to the heavenly world before it. The gods agreed to this and accordingly did the same, *viz.* created new fire through the process of churning and offered the new fire in the *āhavanīya* fire. Therefore, it is said that every animal is connected with Agni because after Agni it followed to the world of heaven.

The narrations in connection with the above ritual are to emphasize on the right procedure of the ritual performances. These also suggest the stand of the ritualist that they intend to cause faith and confidence in the animal or at least they want to create such an impression through their ritual procedures, so that the animal willingly accepts the idea of becoming an oblation for the gods or give consent for its own immolation. In support of this suggestion one may consider the real meaning of the term used for immolation, *i.e. saṁjñāpanam*, a modified causal from the root '*jñā*' (to know) and the term means "act of causing someone to agree or give consent".[8] Thus, the ritualists feel it necessary to make the animal aware of and simultaneously agree to be offered before actually killing it. Even they claim to seek permission from its kiths and kins before proceeding for the proper killing. Permission is sought and assumed to be got through a formula uttered at the time of sprinkling the holy water on the animal. The formula is, "may the mother grant you permission.....*etc.*" (*VS*. VI.9, *MS*. III.9.6; *AB*. II. 6. (6.6.), *ŚB*. III.7.4.5), and with the approval of its relation they declare to immolate the animal[9].

The Āgnīdhra priest is instructed to take a firebrand from the *āhavanīya* and circumambulate the victim along with some other objects. After finishing this he has to throw the fire brand back in the same fire. Again he is instructed to pick up the same fire brand and holding the same he has to lead the victim from the sacrificial post towards the *śāmitra śālā* (which is previously constructed towards the north of the altar and west of the *catvāla*–pit) where the *śāmitra* fire is going to be established with the help of the same fire brand belonging to *āhavanīya*. This *āhavanīya* is the most sacred one meant for offering oblations to the gods. The same sacred fire in the form of the fire brand should not be used for the purpose of cooking raw flesh of the animal. For that purpose, the *śāmitra* fire has to be established by creating a new fire through the process of churning instead of using the fire brand from the sacred *āhavanīya*. But

according to the counter argument given in the *ŚB*. III.8.1.8 in support of the use of same firebrand, the priest when circumambulates the animal with the fire brand from the *āhavanīya*, makes the victim as if swallowed by the fire or according to *TS*. VI.3.8.1 by encircling it with fire the priest makes the victim completely offered. If another fire is used while leading the animal by the priest and subsequently the same is used for cooking then it would be as if tearing out the swallowed food from the mouth of one and offering the same another. Therefore, the same fire brand should be used while leading the victim and for making the *śāmitra* fire by crumbling few burning coals out of the same (*ŚB*. III.8.1.7–9).

The above mentioned opponent's view paves way for few speculations in the mind of a student on the motifs of the ritualists in connections with their ritual activities like immolation, dissection and cooking of the animal's flesh. They deliberately want to maintain difference between some of their ritual activities in connection with the animal offering and the same in connection with other oblation. When other oblation items like *caru, puroḍāśa* and milk, *etc*. are prepared through the process of cooking, baking or boiling by using the established sacred fires, one finds, for cooking the flesh of the animal in order to prepare oblation out of it a new fire namely *śāmitra* is used and the same is established separately for that purpose alone. The ritualists do not feel it proper to cook raw flesh of the animal in any of the established sacred fires. As a matter of fact they are not averse to the idea of using the same sacred fire but reluctant to use the established fire place inside the altar or at the close proximity to the altar. They are in favour of using *āhavanīya* fire brand for making *śāmitra* fire as mentioned above but they select its place or location at a little distance from the alter. And of course, it is well understood that *śāmitra* fire does not carry that sancity which other sacred fires are endowed with by the virtue of their being established through a long ritual process called *ādhāna* following the Vedic injunctions. Similarly, they carry out the hurtful activities like strangling the animal and dissecting its various parts in the *śāmitraśālā* outside the *pāśukī Vedī*. Even in the Soma sacrifice the same is constructed outside the *mahāvedī*. Whereas few other hurtful activities like grinding or pounding the grains and pressing the soma-plants do take place inside the altar, even if the ritualists themselves describe that these later activities in connection with preparing the oblations properly are involved with killing or destroying the life substance of the respective oblation materials[10]. Moreover, the appointment of *śamitā*, a helper to the term of performers of an animal sacrifice is an important decision taken in support of their view that it would not be

proper on the part of any chosen priest to carry out the proper action of strangling, cutting and cooking the limbs. Hence, the *śamitā's* utility is confined to the above mentioned activities only though he has to perform these strictly according to the instructions of the priests.

There is a strong hesitation on the part of the performers to visualize the proper action of immolation of the victim. Though some of the performers accompany the *śamitā* while the latter takes the victim to the *śāmitraśālā* they all come back to the altar leaving the *śamitā* alone there to strangle it and they remain facing the *āhavanīya* fire without looking at the *Śāmitraśālā*. Their reluctance is expressed in the Brāhmaṇa text, "Lest they become eyewitness to the strangling of the animal."[11] Immediately after the immolation is done and the *śamitā* declares the animal dead, they go back to the dead animal to carry out subsequent ritual activities. Just as they hesitate to see the animal dying similarly they do not want to listen its crying while dying. In other wards the performers do not want that the animal should shout loudly in pain at the time of its immolation. The Adhvaryu priest instructs the *śamitā* to immolate the animal in such a manner that it does not make any sound[12]. Since no reason is given in the Brāhmaṇa texts for such a restriction it can be suggested that the performers do not want to disturb or pollute the peaceful atmosphere of the sacrificial site with the painful shout of the dying animal. Thus, the instruction issued may be taken as a precautionary measure to avoid any adverse psychological effect on the participants or listeners present there.

Since every ritual action of theirs' ought to be agreeable to the gods, the ritualists, at times, declare that their activities are not the ordinary worldly activities but divine ones. They claim to maintain difference with the manners usually followed by the worldly people. Thus, while binding a rope on the animal the priest is advised to wind the rope round transversely whereas the worldly people fasten the beast in front for the purpose of killing. And this method followed by the priest is for the sake of distinction or to maintain a difference from the ordinary behaviour (*TS*. VI.3.6.3)[13]. It is to be marked here that the ritual actions of the priest are not meant for ordinary killing of the animal but something different and for the divine purpose. Therefore, the method of binding the animal has also to be a distinct one[14]. This distinction is more clearly expressed in the *ŚB*. III.8.1.15, in context of the manner of immolation. It is said that the ritualists at their sacrificial performances avoid striking it at the back of its ear which is the method followed by the fore fathers. But here, in the sacrifice they prefer to choke its breath by means of a noose of closing its mouth and nostrils by their hand tightly. As this ritual method is a distinct one the priest while instructing

the *śamitā* simply utters '*saṁjñapaya*' and subsequently says '*anva gan*' which mean "quiet it" and "it has gone following (the gods)". But they never say '*jahi*' (slay) or '*māraya*' (kill), which the ordinary people utter at the time of killing any animal. Thus, the ritual immolation of the animal victim is not to be regarded as any ordinary killing of the mortals but to be considered as the holy action of departure to the heavenly world.

In-spite of the above claims to maintain a difference their guilty consciousness for actually hurting the animal necessitates the ritual of soothing or healing the dead animal's various parts of body to be carried out by the wife of the sacrificer. With a jar full of water she comes near the dead animal, cleanses various parts of limbs of it. The Adhvaryu priest and the sacrificer also sprinkle different parts of the dead animal with the remaining water in the jar uttering some formulas expressing their wish to revive its life energy (*MS*. III.10.1, *ŚB*. III.8.2.1–8). At the end of the offering of the omentum (*vapāhoma*) all the performers go near the *cātvāla* (pit), touch water, clean themselves and simultaneously utter some formulas (*ṚV*. I.23.22; X.9.8; *VS*. VI.17; *AV*. VII89.3) expressing soothing, healing as well as wishing general welfare (*ŚB*. III. 8. 2. 30). Similarly, at th end of the animal sacrifice they all go to a water place taking with them the heart-sit (*hṛdayaśūla*), *i.e.* the wooden stick used for roasting the heart of the dead animal. The priest buries the spit at the meeting point of dry and wet grounds and all of them take bath in the water place. In case of the non availability of any water place at the proximity, they go towards the east of the sacrificial post carrying jarful of water, utter some formulas addressing the sacred water to grant blessings as well as wishing general welfare (see formula at *VS*. VI.22 and rite in *KŚS* VI. 10. 4–5). This rite is known as *śūlāvabhṛtha* or spit-bath by which the participants are supposed to purify themselves by removing sins occurred to them through their involvement in some hurting activities during their ritual performances (*ŚB*. III. 8. 5. 8)[15]. These above rituals indicate the ritualist's intention that they do not want to deny, hide or disown the harmful activities done by them as a part of their sacred sacrificial duties but to accept the same unhesitatingly with all humility and ever ready to go through whatever remedial procedures ritually possible on their part to heal, soothe and pacify the hurt or wound caused by them as well as to purify themselves from the sins occurred of such cruel activities.

There are few concluding remarks on the above discussion.

1. The concept of victim is not limited to the animal only. It can be as extensive as the concept of oblation itself. If the newly born fire from churning can be offered

as on oblation to the gods in the established fire (*cf.* *ŚB* III. 7. 3. 6), it can also be logically called as a victim of the gods to which the ritualists want that the animal victim should follow.

2. All oblation materials can be considered as substitutes for the sacrificer himself, who is accepted as the original victim of the gods. In actual practice he makes use of various oblations as victims to be offered to the gods instead of offering himself.

3. Erection of the sacrificial post and making the *śāmitra* fire are inevitable for an animal sacrifice so also the appointment of the helper called *śamitā*.

4. Even if the sacrificial killing is carried out as a part of their sacred duty the priests or ritualists do sincerely accept that the proper action of killing the animal, cutting and cooking its fleshes are actually hurtful and cruel by nature. Therefore, it is required on their part to maintain certain differences, make some special provisions and introduce some restrictions through their regular ritual procedures for keeping the atmosphere of the sacrificial site pure, calm and emotion free.

5. The subsequent rituals of soothing or healing, pacifying and purifying are some remedial measures introduced by the ritualists out of their guilty consciousness that sins and impurities have occurred to them due to their involvement in such cruel activities during the performances. Through these rituals they believe to get rid of their mental worries and sin as well.

6. With regard to the animal offering an impression is created in the Brāhmaṇa texts that the sacrificial killing is different from ordinary worldly killings. Because, perhaps, the former takes place due to divine ordinances and is meant for offering to the gods where as the latter is motivated by the desire for sensual gratification and whim of the mortals.

7. Another impression is created that the ritualists are not in favour of doing something harmful to the victim without letting it know about the motive and facts of their ritual system. They very often declare the noble cause for which they become duty bound to do the same. In this regard they do not want to keep anything secret from the victim, do not unnecessarily ignore the norms of civility, do not believe in ruthless destruction of life and never fail to show honesty and sympathy in their best possible way through their peculiar ritual systems.

REFERENCES :

1. According to *Baudhāyana Śrautasūtra,* XXIV.1, there are five oblation varieties, *viz.* grain, milk, animal, soma and clarified butter (पञ्च हविराकाशम् औषधं पयः, पशुः सोमः आज्यमिति)।
2. *Kauṣī Br.* X. 3 – अग्नीषोमयोर्वा एष आस्यमापद्यते यो दीक्षते, यद्युपवसथे अग्नीषोमीयं पशुमालभत आत्मनिष्क्रयणो हैवास्यैषः........तदुवा आहुर्हविर्हविर्वा आत्मनिष्क्रयणम्।
3. *AB.* II.11 (7.1) – यजमानो वा एष निदानेन यत् पशुः अनेन ज्योतिषा यजमानः पुरोज्योतिः स्वर्गं लोकमेष्यति।
4. *Kauṣī Br.* X. 5 – मेधो वा एष पशूनां यत्पुरोडाशः।
5. *ŚB.* III.7.3.2 – तस्माद्यूप एव पशुमालभन्ते न ते यूपात् कदाचन।
6. *ŚB.* III.7.3.6 – एषो वै किल हविषो याम, एषा प्रतिष्ठा अग्नौ वै किल हविर्जुह्वति ततोऽभ्यवैति, ततो रात्मना आरम्भ्य भवति।
7. *ŚB.* III. 7.3.7 – यथा धर्मं तिरश्चथा चिकीर्षेदेवं तत्।
8. *Cf.* III.Citrabhānu Sen, "*Dictionary of Vedic Ritual*", Delhi, 1982, p. 114.
9. *Maitrāyaṇī Saṁhitā* – III. 9. 6 — (अनुमत एवैनं मात्रा, पित्रा भ्रात्रा सख्यालभते।) *ŚB.*III.7.4.5 — (एतत्ते जन्म, तेन, त्वानुमत-मारभे)।
10. According to the *ŚB.* I. 2. 1. 20 — "The sacrificial food of the god is living.....now with the mortar and pestle and with the two millstones they kill this rice offering" and in *ŚB.* III.9.4.2, 8, 17 on reads– "in pressing him (Soma) they slay him by means of that (stone)".
11. *ŚB.* III. 8. 1. 15 — नेदस्य संज्ञप्यमानस्याध्यक्षा असामेति।
12. In *ĀpŚS.* VII. 16. 6. The term is used as 'अमायुं कृण्वन्तम्' and in *KŚS.* VI. 5. 17. – it is 'अवास्यमानम्'.
13. *TS.* VI. 3. 6. 3 – अक्ष्णया परिहरति, वध्यं हि प्रत्यञ्चां प्रतिमुञ्चति, व्यावृत्त्यै।
14. For the exact manner of binding the rope one may refer to *BŚS.* IV. 5; *ĀpŚS.* VII.13.8; *KŚS.* VI. 3. 24 and *BhārŚS.* VII. 10. 7.
15. This rite is similar to the अवभृतेष्टिः which takes place at the end of a Soma sacrifice after the अनुबन्ध्या cow is offered. But this शूलावभृथ is not performed at the end of the offering of अग्नीषोमीयपशु or the सवनीयपशु in any Soma sacrifice unlike all other independent animal sacrifices (*cf.ŚB.* III.8.5.11).

औपनिषदद्वैधादिविमर्शः

प्रो. दामोदरझा

पूर्व अध्यक्ष, विश्वेश्वरानन्द विश्वबन्धु संस्कृत एवं भारत भारती अनुशीलन संस्थान, पंजाब विश्वविद्यालय, होशियारपुर, पंजाब

प्रथमः प्रक्रमः –

श्रौतद्वैधास्तु पूर्वाचार्यैश्चिन्तिताः, अत्र चौपनिषदाश्चिन्त्यन्ते। तेजोबिन्दूपनिषदि पञ्चदश योगाङ्गानि निरूपितानि यथा–

यमो हि नियमस्त्यागो मौनं देशश्च कालतः।
आसनं मूलबन्धश्च देहसाम्यं च दृक्स्थितिः॥
प्राणसंयमनं चैव प्रत्याहारश्च धारणा।
आत्मध्यानं समाधिश्च प्रोक्तान्यङ्गानि वै क्रमात्॥[1] इति।

शाण्डिल्योपनिषदि[2] यमनियमासनप्राणायामप्रत्याहारधारणाध्यानसमाधयोऽष्टौ योगाङ्गानि प्रतिपादितानि।[3] वराहोपनिषद्यपि अष्टावेव योगाङ्गानि वर्णितानि यथा –

यमश्च नियमश्चैव तथा चासनमेव च।
प्राणायामस्तथा पश्चात्प्रत्याहारस्तथा परम्॥
धारणा च तथा ध्यानं समाधिश्चाष्टमो भवेत्। इति।

मैत्रायण्युपनिषदि[4] यमनियमौ विहाय षडङ्ग एव योगो निर्दिष्टः। ध्यानबिन्दूपनिषद्यपि[5] षडेव योगाङ्गानि निरूपितानि यथा–

आसनं प्राणसंरोधः प्रत्याहारश्च धारणा।
ध्यानं समाधिरेतानि योगाङ्गानि भवन्ति षट्॥

यमनियमास्तु सर्वेषां योगाभ्यासिनां कृतेऽनिवार्या भवितुं योग्याः योगशास्त्रज्ञानाय योग्यताप्राप्त्यर्थत्वात्। ते च शाण्डिल्योपनिषदि[6] यथोक्ताः यमा दश– 'अहिंसासत्यास्तेयब्रह्मचर्यदयाजपक्षमाधृतिमिताहारशौचानि' इति। नियमा यथा– 'तपःसन्तोषास्तिक्यदानेश्वरपूजनसिद्धान्तश्रवणह्रीमतिजपोव्रतानि' इति दश। जाबालदर्शनोपनिषदि[7], योगतत्त्वोपनिषदि[8], शाण्डिल्योपनिषदि[9] च क्रमशः 16, 64 अथवा अधिकाभिर्वा तथा 32 मात्राभिः क्रमशः पूरककुम्भकरेचकाः प्राणायामा विधेया इत्युक्तम्। अस्मिन् विषये विशेषज्ञानाय योगतत्त्व–योगकुण्डलीजाबालदर्शनप्रभृत्युपनिषदो द्रष्टव्याः।

प्राणायामेषु ध्यानस्य महद्वैशिष्ट्यं भवति। तत्र शरीरे ध्यानस्थानानां ततोऽप्यधिकं वैशिष्ट्यम्। एतेन सह मूलबन्धोड्डीयानबन्धजालन्धरबन्धानां प्रयोगा अपि परमावश्यकाः। बन्धानां विषये ध्यानबिन्दूपनिषद् द्रष्टव्या। शरीरान्तर्गतानामङ्गानां षट्चक्राणां ज्ञानमपि परमावश्यकम्। एतेषां चक्राणां वर्णनं[10] योगकुण्डल्युपनिषदि द्रष्टव्यं तद् यथा–

षट् चक्राणि परिज्ञात्वा प्रविशेत्सुखमण्डलम्।
मूलाधारं स्वाधिष्ठानं मणिपूरं तृतीयकम्॥
अनाहतं विशुद्धं च आज्ञाचक्रं च षष्ठकम्।
आधारं गुदमित्युक्तं स्वाधिष्ठानं तु लैङ्गिकम्॥
मणिपूरं नाभिदेशं हृदयस्थमनाहतम्।
विशुद्धिः कण्ठमूले च आज्ञाचक्रं च मस्तकम्॥ इति।[11]

नृसिंहोत्तरतापनीयोपनिषदि मणिपूरे नाभिदेशे ब्रह्माणं, हृदयेऽनाहतचक्रे विष्णुं, ललाटे आज्ञाचक्रे च रुद्रं ध्यायेदिति निर्दिष्टम्। अर्थात् पूरके प्राणायामे ब्रह्माणं, कुम्भके प्राणायामे विष्णुं, रेचके प्राणायामे च शिवं ध्यायेत्। ध्यानबिन्दूपनिषदि[12] चापि तथैवोक्तम्; परन्तु विकल्पेन नाभौ विष्णोः हृदये ब्रह्मणः, ललाटे च रुद्रस्य ध्यानं निर्दिष्टम्। उपासकस्येष्टदेवानुसारेणायं विकल्पो विहित इति प्रतीयते। ब्रह्मविद्योपनिषदि[13] ओङ्कारस्य पञ्चधा विभागमनुसृत्य हृदये ब्रह्मणः, कण्ठे विष्णोः, तालुमध्ये रुद्रस्य, ललाटे महेश्वरस्य, नासाग्रेऽच्युतस्य तथा तस्यान्ते परमपदस्य स्थानं वर्णितम्।

द्वितीयः प्रक्रमः –

बिल्वोपनिषदि शङ्कराय बिल्वपत्रार्पणस्य प्रकारो वर्णितो यथा–

पृष्ठभागेऽमृतं यस्मादर्चयेन्मम तुष्टये।
उत्तानबिल्वपत्रं च यः कुर्यान्मम मस्तके॥
मम सायुज्यमाप्नोति नात्र कार्या विचारणा॥[14] इति।

पुनरग्रे तदुक्तम् 305 पृष्ठे श्लोकद्वयेन। एतद्विरुद्धं प्रतिपादितं तृचभास्करे[15] यथा–

दूर्वाः स्वाभिमुखाग्राः स्युर्बिल्वपत्रमधोमुखम्।

तत्रैवोक्तं ख-टिप्पण्यां 'तुलस्यादिपत्रम् आत्माभिमुखं न्यूब्जमेव समर्पणीयम्' इति प्रतिष्ठासारदीपिकायाम्।[16] श्रीतत्त्वनिधिग्रन्थे शैवनिधिविभागे शिवरहस्ये (पृ. 328–29) अगस्त्यवचनं यथा–

पूर्वभागेऽमृतं न्यस्तं देवैर्ब्रह्मादिभिःपुरा।
पृष्ठभागे स्थिता यक्षा अभक्तानां निषेधकाः॥ 3॥
इन्द्रादयो लोकपाला वृन्ताग्रे परिकीर्तिताः।
ततो वै पूर्वभागेन पूजयेद् गिरिजापतिम्॥ 4॥
यन्त्रं वा यदि वा पुष्पं फलं नेष्टमधोमुखम्।
अधोमुखं बिल्वपत्रं शिवस्य वचनं यथा॥ 5॥

अत्रेदं स्पष्टं लक्ष्यते यद् बिल्वोपनिषदः श्लोके 'पृष्ठभागेऽमृतं न्यस्तं देवैर्ब्रह्मादिभिः पुरा' इत्यत्रशिवरहस्ये 'पूर्वभागेऽमृतं न्यस्तं देवैर्ब्रह्मादिभिः पुरा' इति पाठभेदः 'पृष्ठभागे=पूर्वभागे' एतावन्मात्रो विद्यते।

बिल्वोपनिषदि शान्तिमन्त्राभावात् तस्याः वेदशाखा निर्णेतुं न शक्यते। अस्यामुपनिषदि शैवाचार्यस्य वामदेवस्य प्रश्ने सदाशिवस्योत्तरं विद्यते। शिवरहस्येऽगस्त्यवचनं विद्यते। अगस्त्योऽपि दक्षिणभारते शैवाचार्यो बभूव। शिवरहस्येऽगस्त्यवचने प्रथमे श्लोके महान् संशयः प्रकटितः। पश्चात् पञ्चमे श्लोकेऽगस्त्येन शिववचनबलेनाधोमुखस्य बिल्वपत्रस्यार्पणं निर्णीतम्। अतः बिल्वोपनिषदो वामेदववचनमपपाठः। परम्पराऽपि चागस्त्यवचनानुसारिणी विद्यते। अतोऽस्मिन् विषये बिल्वोपनिषदो निर्णयो नैव मान्योऽवधार्य इति।

श्रीतत्त्वनिधिगतशिवरहस्ये 329 तमपृष्ठे यथोक्तम्–

आषण्मासाद् बिल्वपत्रं पूजायोग्यं शिवस्य तु।
आर्द्रं वा यदि वा शुष्कं शीर्णं खण्डितमेव वा॥
यादृशं तादृशं वापि बिल्वपत्रं शिवप्रियम्॥ इति।

तृतीयः प्रक्रमः –

पूर्वं बिल्वपत्रार्पणविषये आर्द्रं वेत्यादिवचनं यदुक्तं तथा तुलसीपत्रस्य विष्णवेऽर्पणे न सर्वथा ग्राह्यं खण्डिततुलसीदलस्यार्पणे दोषवचनात्। अभावे गलितं दलं विष्णवेऽर्पणीयम् न तु कदाचित् खण्डितम्। ब्रह्मवैवर्तपुराणे यथोक्तम्–

तुलसीपत्रविच्छेदं[17] शालग्रामे करोति यः।
तस्य जन्मान्तरे काले स्त्रीविच्छेदो भविष्यति॥
तुलसीपत्रविच्छेदं शङ्खे यो हि करोति च।
भार्याहीनो भवेत्सोऽपि रोगी च सप्तजन्मसु॥ इति॥

तुलसीपत्रार्पणे शुभफलं यथा –

शालग्रामं च तुलसीं शङ्खमेकत्र एव च।
यो रक्षति महाज्ञानी स भवेच्छ्रीहरिप्रियः॥
लक्ष्मी सरस्वती गङ्गा तुलसी चापि नारद।
हरेः प्रियाः चतस्रश्च बभूवुरीश्वरस्य च॥[18]

एवं वेदपुराणयोः सहैव समालोचनैः क्वचित्पुराणविषयः क्वचिच्च वेदविषयः स्पष्टो भवति। तथा च पुराणानां वेदोपबृंहणत्वमपि प्रकटीभवतीति स्पष्टमेव।

चतुर्थः प्रक्रमः –

कति देवाः[19]? शौनकसंहितायां देवजनसङ्ख्या 6333 मितोक्ता। वाजसनेयिसंहिता[20] देवसङ्ख्यां 3339 त्रीणि शता त्री मितां प्रतिपादयति विविधवस्तुषु तत्तदभिमानिदेवसत्त्वात् सङ्ख्याऽनन्ताऽपि सम्भाव्यते। सहस्राण्यग्निं, त्रिंशच्च देवा नव चासपर्यन्।

औक्षन् घृतैरस्तृणन् बर्हिरस्मा, आदिद्धोतारं न्यसादयन्त॥

वाजसनेयिसंहितायां[21] मन्त्रद्वयं त्रयस्त्रिंशद्देवानां गणनां प्रस्तौति–

ये नः सपत्ना अप ते भवन्त्विन्द्राग्निभ्यामव वाधामहे तान्।
वसवो रुद्रा आदित्या उपरिस्पृशं मोग्रं चेत्तारमधिराजमक्रन्॥
आ नासत्या त्रिभिरेकादशैरिह, देवेभिर्यातं मधुपेयमश्विना।
प्रायुस्तारिष्टं नी रपाँसि मृक्षतँ, सेधतं द्वेषो भवतँ सचाभुवा॥

अनयोर्मन्त्रयोः अष्टौ वसवः, एकादश रुद्राः द्वादश आदित्याः, द्वौ इन्द्राग्नी वा नासत्यौ च परिगणिताः सन्ति। एवं देवानां सङ्ख्या 33 परिमिता भवति। एषां स्थानविभागं शौनकसंहिता[22] प्रतिपादयति। तत्र दिवि, अन्तरिक्षे, पृथिव्यां च 11×3=33 देवानां हविर्ग्रहणाय प्रार्थनाः कृताः। एतेषां देवानां विशेषवर्णनं नामभिः सह बृहदारण्यकोपनिषदि विद्यते। बृहदारण्यकोपनिषदि[23] विदग्धः शाकल्यः याज्ञवल्क्यं पप्रच्छ कति देवा? इति। याज्ञवल्क्यः सप्तधा तदुत्तराणि कटाहसूचीपद्धत्योपस्थापितवान्।

प्रथमोत्तरे[24] त्रयश्च त्री च शता त्रयश्च त्री च सहस्रेति देवसङ्ख्योक्ता या 3306 मिता भवति। अत्र देवानां नामानि न परिगणितानि। द्वितीयोत्तरे[25] त्रयस्त्रिंशद् देवसङ्ख्योक्ता। तत्राष्टौ वसवः, एकादश रुद्राः, द्वादशादित्याः, इन्द्रः, प्रजापतिश्च गणिताः। तत्र वसवो यथा–अग्निः, पृथिवी, वायुः, अन्तरिक्षम्, आदित्यः, द्यौः, चन्द्रः, नक्षत्राणि चेति।[26] बृहज्जाबालोपनिषदि[27] भिन्ना एवाष्टवसव उक्ताः। ते च –

'धरो ध्रुवश्च सोमश्च कृपश्चैवानिलोऽनलः।
प्रत्यूषश्च प्रभासश्च वसवोऽष्टावितीरिताः॥ इति॥

'धरो' इत्यत्र धराशब्दः संभाव्यते बृहदारण्यकोपनिषदि 'पृथिवी' पददर्शनात्। दश प्राणाः आत्माचेति एकादश रुद्राः।[28] संवत्सरस्य द्वादश मासा एव द्वादशादित्याः।[29] स्तनयित्नुरेवेन्द्रः, यज्ञः प्रजापतिश्चेति[30]। स्तनयित्नुरेवाशनिः यज्ञश्च पशव इति[31]। नासत्यो दस्रकश्चेति।[32] ऋग्वेदस्य शाकलसंहितायां (10/55/3) 35 अथवा 34 देवसङ्ख्योक्ता।

तृतीयोत्तरे षड् देवास्तत्र अग्निः, पृथिवी, वायुः, अन्तरिक्षम्, आदित्यः, द्यौश्चेति षडिति[33]/चतुर्थोत्तरे त्रयो देवाः। त्रयो लोका एव त्रयो देवाः।[34] पञ्चमे उत्तरे द्वौ देवौ अन्नं प्राणश्च।[35] षष्ठे उत्तरे अध्यर्धो देवः।[36] तत्र सूर्य एकः। अर्धं जगत्। सप्तमे उत्तरे एको देवः प्राणः। स एव ब्रह्मेति। एवं सर्वाधिका विकल्पाः द्वात्रिंशत्त्रयस्त्रिंशत्तमदेवयोः विद्यन्ते।

एतैर्विकल्पैरद्वैतमेव परमं सदिति सिध्यति।

'ऋग्वेदे[37] बृहदारण्यकोपनिषदि च बृहस्पतिर्ब्रह्मणस्पतिरित्युक्तः। अपरत्र सदाशिवो ब्रह्मणस्पतिरुक्तः[38] गणेशोत्तरतापनीयोपनिषदीति। ऋग्वेदे[39] एकत्र गणपतिर्ब्रह्मणस्पतिरित्युक्तः। एवं बहुविधा विकल्पा वैदिक-पौराणिकग्रन्थेषु विद्यन्ते। तेषां सर्वेषां व्यापकं समीक्षणं परमोपयोगि स्यादिति शम्।

पञ्चमः प्रक्रमः –

शाण्डिल्योपनिषदि[40] गायत्री–सावित्री–सरस्वतीनां स्वरूपाणि वर्णितानि। तत्र शशभृद्बिम्बज्योत्स्नाजालवितानिता अकारमूर्त्तिः रक्ताङ्गी हंसवाहिनी दण्डहस्ता बाला गायत्री भवति। उकारमूर्त्तिः श्वेताङ्गी

ताक्ष्यवाहिनी युवती चक्रहस्ता सावित्री भवति। मकारमूर्तिः कृष्णाङ्गी वृषभवाहिनी वृद्धा त्रिशूलधारिणी सरस्वती भवति। अकारादित्रयाणां सर्वकारणमेकाक्षरं परं ज्योतिः प्रणवो भवतीति।

गायत्रीरहस्योपनिषदि[41] पूर्वा सन्ध्या हंसवाहिनी ब्राह्मी, मध्यमा सन्ध्या वृषभवाहिनी माहेश्वरी, पश्चिमा सन्ध्या च गरुडवाहिनी वैष्णवीति कथिताः। एताः क्रमशः गायत्री, सावित्री, सरस्वतीत्यभिहिताः। एताश्च भूर्भुवःस्वर्लोकनिवासिन्यः ऋग्यजुःसामवेदसहिताः सन्ति।

शाण्डिल्योपनिषदि[42] सावित्री विष्णुदैवत्या मध्याह्ने, सायङ्काले च सरस्वती रुद्रदैवत्या स्वीकृतेति पूर्वतो भेदः। त्रिपुरातापिन्युपनिषदि[43] चापि पूर्वादिसन्ध्यासु क्रमशः गायत्री-सावित्री-सरस्वतीति संज्ञाः कृताः।

एवं सम्बद्धसन्दर्भाणां समीक्षणेन सम्बद्धविषयः सुतरां स्पष्टो भवतीति स्पष्टमेव सुधीजनेषु; किम् बहुनेति शम्।

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ŚIKṢĀ VEDĀṄGA: ITS HISTORICAL SIGNIFICANCE AND VEDIC RECITATION

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The antiquity and scope of the Śikṣā itself will highlight their importance in Vedic recitation. The word *śikṣā* occurs in the Āraṇyaka and the Upaniṣad[1] literature. The *Taittirīya Upaniṣad* records some of the key technical terms of the *Śikṣā*[2]. Dr. Nirmala Kulkarni (2010 : pp. 364–392) has given the complete account of the ancient Indian contribution to the phonetic studies. Kundan Lal Sharma (1983 : pp. 1–150) has given all the references of the *Ś* as a subject matter in the entire bulk of the Vedic literature. However, we do not have any *Ś* text actually contemporary to the Vedic literature.

Forty * Śs*, eight Prātiśākhyas and the commentaries on them and several *lakṣaṇa granthas* all this literature is grouped under the *Śikṣā Vedāṅga*.

This article highlights the importance of the *Śikṣā Vedāṅga* from the view point of Vedic recitation.

Through the centuries the transmission of the Vedic texts has been oral one, *i.e.* it was guided by the principle, 'गुरुमुखोच्चारणानूच्चारणम्'. Once the recitation of certain text was taught by the *guru,* there was a system in full to preserve this as it is. On this back ground a question does arise why then there is a need of any set of rules for how to pronounce it ? However, considering the inevitable factor of subjectivity and unavoidable influence of one's mother tongue, the guidelines for how to pronounce certain sounds and that too very objectively are very much needed, which was provided by the *Ś* literature. This is the practical importance of the *Śikṣā Vedāṅga*.

Historically, the *Śikṣā Vedāṅga* has proved the role of reviving and preserving system of the Vedic texts.

Dr. R. N. Dandekar (1967 : p. 87) has opined that boosting up of several heterodox or non-Vedic religious beliefs and practices represented by Buddhism and Jainism pushed themselves steadily ahead. He says, "on the contrary there arose equally strong reaction against those heterodox movements. The rearguard of

Vedism who sought to consolidate, reorganize and thereby revitalize the Vedic way of life and thought. The literary monuments of this trend are to be found in the form of Vedāṅgas."

Thus, the *Śikṣā* played very important role in this revitalization. The guideline for the pronunciation was strongly provided by the *Śikṣā* texts. When the *Ś* illustrate certain sound by exemplifying the natural phenomenon, *e.g*: sounds of birds, animals *etc.* it perhaps means that the *Śikṣākāras* are trying to protect and demonstrate the original sound intact, since the sounds of the birds are not victimized to changing environment. The *Śikṣās* not only deal with वाच उच्चारणे विधिम्, but also deal with *adhyayanavidhi* (*op.cit, Yāj Ś*. 17–49, *Pārā Ś* 148–153). The actually available *Śikṣā* texts fall in the later period, (according to Varma, *Ś*; 1961) the period of *Ś* is between 5th A.D.–10th A.D., still whatever the matter under the name *Śikṣā* it played very important role in rejuvenating and strengthening the recitation tradition that was weakened due to non-vedic attacks as it is proposed by Dr. R. N. Dandekar.

I don't claim that just with the help of the *Ś* texts the lost Vedic traditional recitation can be reconstructed. The text can be reconstructed as it is done in case of *Āśvalāyana Saṁhitā,* edited by Dr. B. B. Chaubey (2010). However, due to the absence of the *Āśvalāyana Śikṣā*, the recitation tradition could hardly be revived. The *Ś* and the oral tradition are interdependent. There should be oral tradition to exemplify the *Ś* and there should be *Ś* to support the oral tradition. We have the texts of the *Kāṭhaka*, *Paippalāda Saṁhitā*, but we do not have those *Śs* respectively. Loss of the *Ś* texts or treatise is one of the reasons of loss of oral tradition of some *Śākhās*. Loss of oral tradition gradually results into total loss of the tradition.

The function of the *Śikṣā* system –

Now, let us see how the system of the *Śs* functions regarding the recitation of the Veda-Saṁhitās.This can be classified under following heads. The *Śs* deal with the Vedic recitation –

1. Through describing proper places and modes of articulations.
2. Through enumerating the words directly.
3. Through illustrating some sounds.
4. Through describing the *uccāraṇadoṣas*.
5. Through describing how to recite the text.

Hereafter, I will elaborate these points one by one.

1. Describing proper places and modes of articulation :

Almost all the *Śs* agree with the eight points of articulation[3], *c. f.* अष्टौ स्थानानि वर्णानाम् – *PāṇŚ* 13. *Barsva* or *bartsva* a socket of the teeth is more special point of the articulation of *r* and also of *ṛ* as observed by *ṚPr* 1.20 and *TPr* II. 18. Enumeration of *bāhya* and *ābhyantara prayatnas*[4] also forms one of the important topics of the *Śikṣā* Vedāṅga. These two topics are frequently discussed, hence, I conclude it with passing remark that this discussion resulted into standardization of the pronunciation and gave normative status to this Vedāṅga which further helped to maintain the uniformity to a great extent in the recitation of the Vedic texts.

Pronunciation of *anusvāra* and *visarga* is very crucial issue to that extent that the pronunciation of these two sounds is taken as an identity of the *Śākhā*. The credit of this entire process goes to the *Śikṣā* texts.

It is very interesting to see some observations of *Śs* and *Prs* regarding *anusvāra* and *visarga* sounds.

a) *Anusvāra* and *visarga* should be pronounced as an integrated part of the previous vowel[5].

b) The internal effort of the *anusvāra* is *aspṛṣṭa* and *sthiti, i.e.* there will be no contact between the articulating organs and the tongue remains stationary then[6].

c) The *Śikṣāpaṭala* of the *ṚPr* gives the guideline for the correct pronunciation of the *anusvāra*. Accordingly *anusvāra* is that sound which occurs in the nominative plural of the s-ending neutre stems such as *payas, tapass, etc.* the forms are *payāṁsi*, *tapāṁsi,* Uvvaṭa says that this is to avoid the *anusvāra* being pronounced as *ṅ* or *n*. The subsequent rules (*ṚPr* XIII.23–29) specify some words from the *Ṛgveda Saṁhitā* where *anusvāra* occurs. This is the method of the Śikṣā literature that it not only theologies and describes the matter but also enumerates actual instances.

d) A role of the *Śs* in maintaining the identity of the *Śākhās* is very explicitly seen in the discussion of the pronunciation of *anusvāra*. Unlike the *ṚPr* tradition, the *TPr* tradition says that the *anusvāra* should be half '*g*'.

e) The *Ś* system also specifies the time duration of the *anusvāra*[9], which is different according to the *Ṛgveda* and *Śukla Yajurveda* tradition. This puts checks on the unwanted lengthening of the *anusvāra*.

f) It is the style of the *Ś* texts to exemplify the issue with some natural sound so to give the idea of exact audible feel of that sound, *e.g.* the *PāṇŚ* says that the *anusvāra* should be *alābuvīṇānirghoṣa.*[10]

g) *Raṅga* is a peculiar pronunciation. In order to avoid its confusion with *anusvāra*, *PāṇŚ* specifies its time duration and also specifies its relation with *kampa, i.e.* curve in the articulation[11]. The *YajŚ* classifies *raṅga* into *mātrika* and *dvimātrika* and gives the example of the *dvimātrika raṅga* as : दृष्टिमाँ इडा (*ŚYv. Vājsaṁ*, VII.40). He says its audible feel should be soft and the sound should resemble as that of the resonance of brass.[12]

Here, are the observations about the pronunciation of the *visarga* sound submitted by the *Prs.*

a) *ṚPr* mentions different points of the articulation of the *visarga*. It is *kaṇṭhya* and according some it is *urasya.*[13] This gives clue for its pronunciation that *visarga* is pronounced by pushing a flow of a breath from the lungs without any obstruction.

b) About the *sthāna* of the *visarga TPr* II.48 says that the place of the last part of the preceding syllable is that of the *visarga.*[14] The commentary Tribhāṣyaratna says that *pūrvānta* here means, '*pūrvasvarasya anta*' and by *pūrvasvara* the diphthongs are intended. The examples discussed are *agneḥ, brāhmaṇaiḥ, bāhvoḥ* and *gauḥ*. The *visarga* here is preceded by the diphthongs *e, ai, o* and *au* respectively, of which the last parts are *i, i, u* and *u* respectively. Accordingly a point of articulation in case of first two is palate and that of the next two is *lip*. The *Vaidikābharaṇa* commentary explicitly says that the *visarga* in *deviḥ* is palatal and that in *āyuḥ* is labial.[15] However, an important point is that this commentary brings the word *ekeṣām* from the previous rule (II. 47) and records it as one of the opinions.[16]

The two transformations of *visarga, viz. jihvāmūlīya* and *upadhmānīya*, as described by *P.* 8.3.37 कुप्वोः ᳲ क ᳳ पौ च। give the clue that irrespective of preceding vowel the *visarga* preceded by *k, kh* and *p, ph* is pronounced as *jihvāmūlīya* and *upadhmānīya* respectively, *e.g.* नॄः पाहि, the *visarga* being *upadhmānīya* is not affected by the place of the preceding vowel.

From the above information it will clear that *Prs* have noticed different acoustic impressions of *visarga* such as pushing out of breath with force, *kaṇṭhya, visarga,*

aurasya, visarga, jihvāmūlīya and *upadhmānīya* transformations and *visarga* tinged with the place of a previous vowel.

The *Prātiśākhyapradīpa Śikṣā* clearly mentions that the *visarga* should not be pronounced like *hakāra.*[17]

The *Mallaśarma Śikṣā* mentions the duration for the articulation of the *visarga* which is exactly like that of a short vowel.[18]

The *Varṇaratnapradīpikā Śikṣā* uses very significant term *upadhārañjana* for *visarga*. Considering preceding vowel of the *visarga* as *upadhā*, the *Ś* means to say that the pronunciation of the *visarga* is coloured with the phonetic qualities of the *Upadhā.*

The *Laghumādhyandinīyā Śikṣā* described in detail the pronunciation of *visarga* occurring in different contexts.[19] Accordingly, the *visarga* is glottal sound when it comes after *a, i, u, r.* It is *hakārasadṛśa* when it comes in the example like : 'देवो वः सविता'. When it comes after *ai* and *au* it is palatal. When it comes after e and o it is glottal-palatal (*kaṇṭhatālu*) and glottal-labial (*kaṇṭha-oṣṭha*) respectively. Further, the *Śikṣā* exemplifies that in *deviḥ, ākhuḥ, agneḥ, bahvoḥ* the *visarga* is *hikārasadṛśa, hukārasadṛśa hekārasadṛśa* and *hokārasadṛśa* respectively. In *svaiḥ,* it is *hikārasadṛśa* and in *dyauḥ* it is *hukārasadṛśa*. However, in neither of these cases it should be taken as *ha,* rather it is *phaṇiniśvāsasadṛśa, i. e.* like a hissing of a cobra. It is clear from the above description how the *Ś* provide the guideline for the pronunciation of certain sound. Here the guideline is provided through describing acoustic impression of a *visarga.*

2. *Śs* dealing with Vedic recitation through enumerating the words directly :

In later *Śs* we do find the trend of enumerating certain items from Vedic bulk. This indicates that there might have been a time when only theoretically accurate pronunciation was not enough for the preservation of the text. This also indicates that the description of how to pronounce certain sound and exemplifying its phonetic features through natural sounds were not enough to ensure clear pronunciation. Extracting phonetically ambiguous words and studying them separately also became necessary. Thus, we find *Māṇḍavī-śikṣā* enumerating *oṣṭhya* words,[20] *i.e.* words beginning with the labial sound '*b*'. This is in order to avoid the confusion between '*b*' and '*v*' which otherwise might have been possible due to the influence of regional languages as one's mother tongue.

Vāsiṣṭhī Ś has enumerated the number of the *ṛk*-s and *yajuṣ*-s that occur in each *adhyāya* of the *Mādhyandina Saṁhitā, e.g.* in the first *adhyāya* of the *Mādhyandina Saṁhitā*, there are 1 *ṛk* and 117 *yajuṣ*-s. By enumerating so the *VŚ* has put a check on the probable interpolation into the Saṁhitā and by doing so ensured the bulk of the text.

The *Pārāśarī Ś* counts the *varṇas* of some initial *kaṇḍikas.*[21] Although this count is not complete still the *Ś* might have found it necessary lest the bulk of the text may get corrupt or lost due to mispronunciation. The *Amoghānandinī Ś*[22] enumerates the words beginning with *v* and says that these are the *dantya, i.e.* dental. This is to distinguish them from *b* which is *oṣṭhya*. A point to be noted is that according to this *Ś* the *v* sound is labio-dental and not bi-labial.

Saṁhitā to *pada* or *pada* to *Saṁhitā* conversion is complementary exercise to the Vedic recitation. The 8 types of the modifications of the text are based on *pada*. The concept *pada* is purely grammatical one. The Kerala recitation tradition has developed some techniques to enable one to convert *Saṁhitā* to *pada*. Dr. C. M. Neelkandhan (2010 : pp. III.27-348) has given the detail account of these *Ś* type of texts called Tāṇṭam. Accordingly, Tāṇṭam is a group of texts that enlist different types of words, *e.g.* words ending in *t, in n, ṁ a in ā, in ī, etc.* so to avoid the confusion in knowing their exact phonetic form. The confusion of the form occurs due to *saṁdhi* phenomenon, *e.g. savarṇadīrgha-saṁdhi*. It is not that much easy for a person who has not studies the Sanskrit, to know whether *savarṇa dīrgha ā* is from the *saṁdhi* of *a+a* or *ā+a* or *ā+ā etc.* The *tapara, napara, avarṇi, āvarṇī, ikārānta, etc.* lists help one to identify the exact phonetic nature of a word. Here, the role of the *Ś* is not of demonstrating the exact required sound but to provide a tool which will ensure the phonetic nature of a word which is essential for the mnemonic techniques.

3. The *Śs* dealing with Vedic recitation through illustrating some sounds:

Describing the pronunciation will never give the exact audio feel of that sound, leave aside the writing. Even the recorded sound may not guide its exact articulation. The *Śs* here have adopted a marvelous method of experience and that too from the natural phenomena, *e.g.* the *nāda, i.e.* voiced letters (those belonging to *haś pratyāhāra)* should have the resonance in them. The *Yāj Ś* says– मेघदुन्दुभिनिर्घोषः श्रूयते पयसो ह्रदात् । एवं नादं प्रकुर्वीत सिंहस्य रुदितं यथा ॥

Here, is the guideline provided to pronounce the *visarga* specially in the expression अद्भ्यःऽसम्भृत (*MS.* XXXI.17). The *Yaj Ś* says– यथा भारभराक्रान्ता निःश्वसन्ति नरा भुवि। एवं वर्णाः प्रयोक्तव्या अद्भ्यःऽसम्भृत इति ॥84

Here, is the example of the visual image that helps one to make that particular set up of the articulating organs that further results into perfect pronunciation, *e.g.* pronunciation of युञ्जानः *MS.* I.1.1. The *Ś* describes : यथा पुत्रवती स्नेहाच्चुम्बते निजमौरसम्। एवं वर्णाः प्रयोक्तव्या युञ्जान इति दर्शनम् ॥

The examples can be multiplied. All what the *Ś* means to say that it is not a question of pronouncing any sound some how. The tradition is very keen on having particular audible effect of that sound, *e.g.* अद्भ्यःसंभृत. Here, the *visarga* pronunciation can be अद्भ्यः सं or अद्भ्यस्सं. However, none of these is recognized by the tradition. According to the tradition it would be अद्भ्यः sighing of a man who has carried a heavy load for a long distance.

The cries of birds to exemplify the *mātrā* duration and sounds of some animals to exemplify the seven notes are some more examples. The significance of these examples is that these sounds are not going to change anywhere anytime.

4. The *Śs* dealing with Vedic recitation through describing the *uccāraṇadoṣas* :

Thus the *Śs* and *Prs* have meticulously dealt with the correct pronunciation. This is all to maintain the purity of the *Vedamantras*, since the tradition believes that the words of the Vedas have secret power which is activated and renders, desired fit when uttered correctly and properly. This normative turn further resulted into the assumption that the mispronunciation brings adverse effect. Thus the *uccāraṇadoṣa* forms one of the important topics of the *Śs*. I have dealt with this topic in detail in one of my articles. (Pataskar 2010 : 399–412). The Paspaśāhnika of *Vyākaraṇamahābhāṣya* makes the passing reference to the topic. The 14th *paṭala* of *Ṛgveda Prātiśākhya*, enumerates 18 instances of the mispronunciation, *e.g. nirasta, vyāsa, pīḍana, etc.* When particular sound is pronounced at some deviated point and with different mode of articulation than prescribed, then it is a case of mispronunciation. Over expansion or over constriction of the articulating set up also cause mispronunciation. The chapter also discusses the instances of wrong pronunciation in case of some letters such as *r, l, h, visarga, etc. e.g.* on undue continuous chain of contact discontent between tip of tongue and hard palate would generate harshness in the articulation of *r*. In *Paspaśāhnika*, Patañjali mentions 12 instances of bad

pronunciation, *e.g. saṁvṛta, kala, etc.* Then 5 more are mentioned referring to opinion of another scholar. Further he says that एताः स्वरदोषभावनाः। अतोऽन्ये व्यञ्जनदोषाः। Some of these mentioned above are the faults of speech, *e.g.* extra fast, extra slow, rough, dry, *etc*. Patañjali's point is that all these makes difference in the properties of the letter. These qualities are not intended and never appreciated, therefore these are faults.

Although Patañjali's discussion is not directly related to the recitation of the Vedic texts, I find it relevant because it indicates the stress on and the importance of the concept of pure and correct speech, the concept which is developed by the *Ś. Vedāṅga*.

The *Śs* frequently enumerate some point of bad reciter out of which *śīghrī* and *alpakaṇṭha* come under the purview of bad pronunciation.

This topic of mispronunciation dealt with by the *Vedāṅga*, identifies the situation where wrong pronunciation is likely to take place, which it seems is caused by undisciplined speech habit and by not being alert and serious about the pronunciation. None of them is caused by physical and mental disorder. Thus, the implication of the *Vedāṅga* is that these mispronunciation can easily be rectified.

5. The *Śikṣā*'s suggestions for how to recite the text :

The mode of recitation is equally important as the accurate articulation of the phonemes. The *Ś* has laid down the general norms for recitation–

माधुर्यमक्षरव्यक्तिः पदच्छेदस्तु सुस्वरः। धैर्यं लयसमर्थं च षडेते पाठका गुणाः॥[23]

Accordingly, the recitation should be soft, (morphologically) distinct, clear, with clear audible accent, confident and rhythmic. While reciting the text these are definite pauses. In *Ṛks* the pauses are regular, since these are the metrical compositions. However, the *Śy* being the prose the pauses are not natural. In order to regularize the pauses and in order to maintain the discipline and uniformity in recitation, the *Avasānanirṇaya Ś*[24] enumerates the pauses in the entire *Mādhyandina Saṁhitā*. The number of the pauses in the entire *Saṁhitā* are 1975.[25] Usually a pause in the recitation of *Saṁhitā* is followed in the recitation of the *Krama* also. However, in few places this rule is not followed. A last word of a previous *mantra* is glued with the first one of the subsequent *mantra*. This is called *Kramasaṁdhāna*. The *Kramasaṁdhāna Ś*[26] enumerates such *Kramasaṁdhānas* in the entire *Saṁhitā*, which accordingly are 115.[27] In the bulk of Vedic literature few verses are repeated.

At the time of complete recitation, such are recited only first time and for the subsequent repeated instances only first one or two words are recited and the subsequent ones are dropped. These subject to drop verses are called *galadṛk*. The *Galadṛk Ś*[28] enumerates such subject to drop *ṛks* in each *adhyāya* of the *Mādhyandina Saṁhitā*.

The frequently occurring verses such as 'हस्तात् भ्रष्टः', or हस्तेन वेदं योऽधीते (*Pāṇ Ś* 55) describe the physical mode of recitation of the Veda-s. The movements of hand have been given phonetic value. *Yāj Ś* gives complete account of these *mūdrā*-s.[29] In the *sāma* the movements indicate the musical notes. The *Pāṇ Ś* adds one ritual oriented dimension to the mode of recitation. It says that the *mantra* recitation in the *prātaḥ savana* (morning offering) should be in the low (*mandra*) tone, the same in the *mādhyandina savana* (midday offering) be in the middle tone (*madhyama*) and the same in the *sāyaṁ savana* (evening offering) be in the shrill tone (*tāra*).[30]

General remarks about *Ś*s contribution to Vedic studies :

a) Physical movements given phonetic values :

The *hasta svara* is totally new dimension exploded by the *Ś* texts first time. The idea of adding phonetic value to the hand movements itself is very wonderful. *Hasta svara* is nothing but the visual perception of sound. My conjecture is that to overcome the differences in pronunciation which are but natural, the *hasta svara* or *hasta saṁcālana* might have come into practice. According to Caraṇavyūha, the *Vājasaneyī* branch spread in Eastern, Northern and South-West of Narmadā.[31] This much larger region might have been subject to many regional languages. The inevitable influence of the mother tongue on the speech apparatus may effect the pronunciation of the Vedic text. Although the *Ś Vedāṅga* built up very strong and complete system of keeping the Vedic recitation intact and unaffected by any external force, still they might be aware of inevitable influence of some other language on speech. Hence, despite of theories of articulation, description and demonstrating examples of sounds, enumeration of particular words they might have felt the need of standardization of sound through such a method, which hardly gets affected by any external influence. To me it seems this might have been the reason why the phonetic value is added to the hand movements. The Sanskrit spoken by a Bengali or Hindi person is audibly different than the same spoken by the South Indian, However, the hand movements and the *mudrās* will be same if they are doing *Saṁhitā pārāyaṇa* in a group. This is the real contribution of *Ś Vedāṅga* to the Vedic recitation.

b) Śs-trend converted into tradition :

The entire spectrum of the *Śs* reflects the gradual process of the 'trend converted into tradition'. Different types of *anusvāras* such as *hrasva, dīrgha* and *guru*, two types of *yakāras*, pronunciation of the sound *kiṭ kiṭ* with the tip of the tongue touching inside the chin (किट्किडाकारो हन्वां तिष्ठति, *Ṛk Tantra* 10), *ref* and *rakāra* being *bartva* otherwise they are retroflex, *etc.* These instances show that in advancement of time the changes in articulation of some sounds did occur. Despite of some prior standardization these changes got established or happened to be established. Then they were accepted and further were taken as special characteristic of particular tradition. What matters here is acceptability of the changes, realization of their inevitability, liberal attitude to sanction them and further bringing them into main stream. *Ś Vedāṅga* played a double role in Vedic recitation. On one hand it put control on mispronunciation by giving the normative standards and on the other hand it prepared and maintained broad policy by which inevitable changes could be accepted and sanctioned. Because of this *Ś* system: stubborn assertion for pure, correct pronunciation did not converted into stagnation and at same time change phenomena did not result into chaos.

c) Śs for maintaining uniformity in the recitation :

Ś. Vedāṅga tried its best to maintain the accuracy and uniformity in the recitation. Since the *Ś* laid down the norms for the pronunciation occurred and was given very much importance. My question is why was it needed ? Can the tradition not go with the text as it is ? I think the reason here lies in Vedic concept of *Vāk*. According to *Ṛgveda* I.164.45 what human being speaks is the 1/4 portion of the *Vāk*. Once this unknown and unperceivable portion is accepted, the efforts were made to go beyond the gross level, *i.e. vaikharī*. This thought set the study of speech sound towards the philosophical and ontological direction. The probe into this unperceivable portion finally arrived at the conclusion that the *vaikharī* is the manifestation of that divine principle *Vāk*. Therefore, it has to be correct and perfect through which the divinity can reveal itself transparently. This might have been the reason why the ancient thinkers have given special treatment to the utterance.

d) Śs and mystery about the sound :

To maintain the special characteristic of the *mantras* and to keep them exclusively on higher plane, the *Ś*'s mysterious description of the *varṇas*[32] did play a decisive role. The personification of the letters by describing their *varṇa, devatā,*

liṅga, etc. adds mystic dimension to the *varṇas* and thus strengthens the *mantra* statu[s] of the Vedic text, which essentially demands the correct pronunciation of the letter[s]. At this stage I cannot give the exact chronology of this mysterious assumptions, *i.e.* its compilation by *YājŚ*, its deification by the Tantra tradition with which it reached i[ts] peak. Whatever the chronological sequence of the thoughts, systems and work[s] mentioned above a point is true beyond doubt that the mysterious dimension added b[y] the *Ś* to the *varṇas* proved supporting as well as motivating to its main task o[f] maintaining the accuracy in the recitation of the text.

e) Conclusion :

Almost all the religions have tradition of reciting at least a part of their scriptur[e] occasionally. However, it is only the Vedic tradition that recitation, utteranc[e], pronunciation, audible perception, *etc.*, the points related to speech got fundamenta[l] importance. Vedic recitation is no more task that is to be some how popped off rathe[r] it is spiritual *sādhanā*. In today's sense of the term the *Vedapārāyaṇa* can be an event. The credit of this much potential goes to the *Śikṣā* tradition.

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3. *Yaj. Ś*, 209–212, pp. 27–28
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10. अलाबुवीणानिर्घोषो दन्त्यमूल्यस्वरानुगः। अनुस्वारस्तु कर्तव्यो नित्यं ह्रोः शषसेषु च॥ *PāṇŚ.*, 23
11. रङ्गवर्णं प्रयुञ्जीरन् नोग्रसेत्पूर्वमक्षरम्। दीर्घस्वरं प्रयुञ्जीयात् पश्चान्नासिक्यमाचरेत्॥ *Ibid.*, 27 हृदये चैकमात्रस्तु अर्धमात्रस्तु मूर्धनि। नासिकायां तथार्धं च रङ्गस्यैवं द्विमात्रता॥ *Ibid.*, 28. ....सरङ्गं कम्पयेत् कम्पं.......॥ *Ibid.*, 30.

12. नासादुत्पद्यते रङ्गः कांस्येन समनिः स्वरः। मृदुश्चैव द्विमात्रः स्याद् दृष्टिमाँऽइडेतिनिदर्शनम्॥ *Yaj. Ś*, 194
13. कण्ठ्योऽकारः।प्रथमञ्चमौ च द्वावूष्माणौ।केचिदेतावुरस्यौ। *ṚPr*, 38-40.
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17. हकारो नैव मन्तव्य इति शास्त्रव्यवस्थितिः।वर्णरत्नप्रदीपशिक्षा from शिक्षासंग्रह, pp. 176–198.
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    Malla. Śikṣā, ibid., 125–132
19. *Laghumādhyandanīyā Śikṣā*, 16–22 from *Śikṣā Saṅgraha*, pp. 93–95.
20. अथातः संप्रवक्ष्यामि शिष्याणां हितकाम्यया। माण्डव्येन यथा प्रोक्ता ओष्ठसंख्या समाहृता॥ 1 इषे त्वा वह्नीः।प्रथमांक्षरम्।बाहुभ्या तिस्रः।पृथुबुघ्नः।बृहद्ग्रावासि।ब्रह्मवनित्वा।इन्द्रस्य बाहुरसि।बधानदेव तिस्रः। ऊर्ज्जेत्वा दब्धेन।पञ्चदश॥1॥*Māṇḍavī Śikṣā, Śikṣā Saṅgraha*, 62–87.
21. *Pārāśarī Śikṣā, ibid.*, pp. 46–61.
22. ब्रह्मबाहू बृहद्बद्धो बृहती द्यौर्बधान यः। बर्हिर्बृहस्पते बिभ्राड्बिभितो बहु बोधय॥ 3॥ *etc.*
    Amoghānandinī Śikṣā, ibid., pp 74–85.
23. *PāṇŚ*, 33.
24. *Avasānanirṇaya Śikṣā, ibid.*, pp. 138–142.
25. सर्वाणि अवसानानि एकीकृत्यैकोनविंशतिः शतानि पञ्चसप्ततिः संख्या कण्डिकायाश्चत्वारिंशदध्याये 1975, *ibid.*, p. 142.
26. *Kramasandhāna Śikṣā, ibid.*, pp. 147–150.
27. Gokhale Manjusha, (2010: pp. 147–152) has given the detail chart of *Kramasaṁdhānas*.
28. *Galadṛk Śikṣā, Śikṣā Saṅgraha*, pp. 151–153.
29. *Yaj. Ś, 61–64, 66–72.*
30. *PāṇŚ*, 7–8.
31. तत्र प्राच्योदीच्यनैर्ऋत्यवाजसेनेयानां पञ्चदशभेदा भवन्ति। *Caraṇavyūha, Yajurveda, Kāṇḍa*, p. 3.
32. *c. f. Yāj Ś*, 85–92, p. 13.

ज्यौतिषशास्त्रदृष्ट्या सञ्चित-प्रारब्धकर्मविवेचनम्

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वेदोक्तानां यज्ञादिसकलकर्मणामनुष्ठानाय सत्कालापेक्षा भवति। कालज्ञानार्थं ज्यौतिषस्य ज्ञानमावश्यकम् । ज्योतिःपदेन ग्रहर्क्षप्रकाशदृष्टिप्रभृतिपदार्था ज्ञायन्ते । तान् ग्रहर्क्षादिपदार्थान् अधिकृत्य कृतं शास्त्रं ज्योतिषमुच्यते। वेदाङ्गभूतेऽस्मिन् ज्योतिषशास्त्रे संचितप्रारब्धकर्ममीमांसा इति विषयमाधारीकृत्य शोधनिबन्धोऽयं प्रस्तूयते।

श्रुतिस्मृत्यादिषु प्राणिमात्रस्य जन्मायुर्योगः कर्माधीनमिति प्रोचुः। ज्यौतिषे ग्रहाधीनं कर्मणः फलमित्यवोचन। इदानीं प्रश्नो उदेति यदि ग्रहाधीनं कर्म वर्तते, तर्हि कर्मणः तावत् कुत्र उपयोगिता? यदि कर्माधीनं ग्रहाः स्युः, तर्हि ग्रहाणां का उपयोगिता वर्तते इति ? अस्मिन् शोधनिबन्धे शास्त्रोक्तरीत्या मीमांसा क्रियते। तत्र तावत् प्रथमं वयं कर्मणः स्वरूपं विचारयामः। कर्म नाम क्रिया। क्रियायाः व्यापारः सनातनः वर्तते एव। जडचेतन-शब्देन प्रसिद्धेषु सर्वेषु पदार्थेषु व्यापारः विलोक्यते। आकाशादिभूतेषु यः व्यापारः विद्यते तद् आधिभौतिकं ग्रहनक्षत्रेषु यः व्यापारः वर्तते तद् आधिदैविकं, किञ्च प्राणिनां शरीरादिषु यः व्यापारः वर्तते तद् आध्यात्मिकं कर्मेति कथ्यते। त्रिविधसंसारव्यापारस्य प्रयोजनमपि पुरुषस्य कृते भोगापवर्गस्य प्राप्तये अस्ति। तत्र आध्यात्मिकव्यापारे कायिक-वाचिक-मानसिकञ्चेति त्रैधा विभागः क्रियते। अत्र शरीरस्य सकाशाद् यत् कर्म क्रियते सः कायिकः, वाण्या यत्कर्म क्रियते सः वाचिकः, मनसः सकाशाद् यत्कर्म क्रियते तन्मानसञ्चेति। इन्द्रियाणां कर्माण्यपि मानसिकव्यापारे एव अन्तर्भूताः भवन्ति। पूर्वोक्तानि इमानि सर्वाणि कर्माणि केवलं प्राणिषु एव प्रायः विलोकिताः भवन्ति। यत्किमपि कर्म निष्फलं नैव भवति। तत्तद् कर्मणां फलं यत्किमपि अवश्यमेवास्ति। कस्य कस्य कर्मणः किं किं फलं ? तत्र को हेतुः ? एतेषां सर्वेषां विषयाणां सुस्पष्टतया निर्णयः स्मृतिग्रन्थेषु शुभाशुभरूपेण भागद्वये विभक्तमस्ति। सुखस्य जनकत्वात् तानि शुभकर्माणि; दुःखस्य जनकत्वात् तानि अशुभकर्माणि। अतः सुखदुःखयोः हेतुरस्ति कर्म। कर्म किञ्च तत्फलव्यापारयो सांकर्यं न स्यात्। अतो येन प्राणिना कृतं शुभाशुभं कर्म वर्तते तत्कर्मणः फलमपि तत्प्राणिनः कृते एव मिलति। अनुकूलवेदनीयत्वं सुखत्वम्। प्रतिकूलवेदनीयत्वं दुःखत्वम्। सुखदुःखयोरपि आधिदैविकादिरूपेण भेदत्रयमस्ति। देवैः, पञ्चभूतादिभिः शरीरादिना अनुभूयमानं सुखदुःखे पूर्वोक्तप्रकारेण त्रय भवतः। अतः अस्य नाशकहेतौ मुमुक्षोः जिज्ञासा भवति। अतएव सांख्यकारिकायाम् उच्यते-

दुःखत्रयाभिघाताज्जिज्ञासा तदभिघातके हेतौ।

दृष्टे साऽपार्था चेन्नैकान्तात्यन्ततोऽभावात्।। इति।।[1]

"क्लेशमूलः कर्माशयो दृष्टादृष्टजन्मवेदनीयः।"[2]

अर्थात् पुण्यापुण्यात्मककर्मसंस्कार एव क्लेशस्य मूलमस्ति। एतदेव काम–क्रोध–लोभ–मोह–भयेर्ष्या–विषादादीनां जनकः। अत एते अस्मिन् जन्मनि जन्मान्तरे वा वेदनीयमस्तीति भावः। उक्तञ्च–

"तद्य इह रमणीयचरणा अभ्याशो ह यत्ते रमणीयां योनिमापद्येरन् ब्राह्मणयोनिं वा क्षत्रिययोनिं वा वैश्ययोनिं वाऽथ य इह कपूयचरणा अभ्याशो ह यत्ते कपूयां योनिमापद्येरन् श्वयोनिं वा सूकरयोनिं वा चाण्डालयोनिं वा।"[3] इत्यादिश्रुतिः।।"

कुर्वन्ति शुभकर्माणि ते ब्राह्मणादि शुभयोनिषु जन्म प्राप्नुवन्ति। यैः पापकर्माणि क्रियन्तै तैः कपूयां योनिम् अर्थात् सूकरादि पापयोनौ जन्म प्राप्यते। स्मृतिरपि कथयति। यथा–

"योनिमन्ये प्रपद्यन्ते शरीरत्वाय देहिनः।

स्थाणुमन्येऽनुसंयन्ति यथाकर्म यथाश्रुतम्।। इति"[4]

स्वकर्मानुसारेण केचन प्राणिनः ब्राह्मणादियोनिषु, केचन वृक्षलतास्थाण्वादिभावं भजन्ते। एभिः उदाहरणैः सुस्पष्टो भवति प्राणिनां कर्मानुसारं गतिः जन्म, आयुः, भोगश्च सम्भवति। यथाः–

"पूर्वकर्मफलं भोक्तुं जन्तोर्यदिह जीवनम्।

आयुस्तत्कर्मशक्त्या स्याद्दीर्घमध्याल्पताधिकम्।।"[5]

अपि च–

"सति मूले तद्विपाकोजात्यायुर्भोगाः"[6] इति योगसूत्रानुसारेण कर्मणः मूले अविद्यायाः स्थितिवशात् जन्म–आयु–सुख–दुःख–भोगाश्च कर्मणः विपाकाः वर्तन्ते। अतः कर्म एव जीवनचक्रस्य प्रवर्तकोऽस्ति। कर्माणि त्रिविधानि सन्ति। सञ्चितं, प्रारब्धं, क्रियमाणञ्चेति। अतीतशरीरादिना प्राणिना अर्जितं कर्म सञ्चितम्। सञ्चितकर्म तावत् संस्काररूपेण जन्तूनाम् आत्मनि अथवा अन्तःकरणे फलस्य भोगपर्यन्तं विद्यमानो भवति। इदं च कर्म ब्रह्मविद्यातः भस्मीभूतो भवति। भोगं विना अस्मात् कर्मणः सकाशात् निवृत्तिः नास्ति। अस्य संचितकर्मणां सकाशादेव फलोन्मुखकर्म राशिः शरीरस्य आरम्भको भवति, यत्कृते अस्माभिः प्रारब्धकर्मेति कथ्यते। येषां कर्मणां फलं जन्तुः वर्तमानशरीरेण भोक्ष्यति। एभिः कर्मभिः प्राप्तशरीरेण कायिक–वाचिक–मानसिकादिकर्मणः निष्पत्तिः भवति। तत्क्रियमाणकर्मेति व्यवहरिष्यते। क्रियमाणकर्म एव कालान्तरे संचितकर्मत्वेन परिणतो भवति। एवं रीत्या कर्मणां समाप्तिरेव न भवति। संचितकर्मणः सकाशाद् प्रारब्धकर्म, प्रारब्धकर्मणः सकाशाद् क्रियमाणं कर्म, क्रियमाणकर्मणः सकाशाद् पुनः सञ्चितकर्मञ्चेति एवं

प्रकारेण घटीयन्त्रवत् पौनः पुन्येन कर्मणः चक्रं प्रचलिष्यमाणो वर्तते । प्राणिनः एतस्मात् कर्मचक्रात् मुक्ता भवितुं नार्हन्ति । इदमेव कर्मचक्रं भवबन्धनसंसारादिशब्देन व्यवहरिष्यते । इत्थं कर्म एव कर्मणः जनको वर्तते सर्वेषां कर्मणां मूलमस्ति अविद्या । अविद्या नाम आत्मविषयकम् अज्ञानम् । कर्म एवं बन्धनस्य कारणं वर्तते (सुखदुःख–काम–क्रोध–मोहादयः) ब्रह्मविद्या एव भवबन्धनात् मोक्षस्य कृते कारणम् अस्ति । (मोक्षो नाम आत्मनः स्वरूपावस्थितिः) यावत्पर्यन्तं भवबन्धनस्य नाशो न भवति, तावत्पर्यन्तं जीवस्य मुक्तिः न भवति आत्मविषयकविद्यया संचितकर्माणि भस्मीभूतानि भवन्ति । प्रारब्धकर्माणि भोगादेव विनष्टानि भवन्ति । परन्तु क्रियमाणकर्माणि ज्ञानाग्निना भर्जितबीजवत् शरीरान्तरस्य आरम्भकाः नैव भवन्ति । इत्थं जीवस्य मुक्तिर्भवति ब्रह्मविद्या । उपनिषदि उच्यतै यत्–

"भिद्यते हृदयग्रन्थिः छिद्यन्ते सर्वसंशयाः ।
क्षीयन्ते चास्य कर्माणि तस्मिन् दृष्टे परावरे ।। इति"[7]

यथाः– "ज्ञानाग्निः सर्वकर्माणि भस्मसात् कुरुतेऽर्जुन । इति ।।"[8]

अर्थात् परब्रह्मणः साक्षात्कारेण जीवस्य हृदयग्रन्थिः (आत्मानात्मनो अध्यायः) नाम अनात्मशरीरादौ आत्मभावः विनश्यति । तेन सर्वे संशयाः छिद्यन्ते । सर्वाणि कर्माणि क्षीयन्ते । ज्ञानरूप्यग्निना सर्वाणि कर्माणि विनष्टानि भवन्ति । इत्थं कर्मणा बध्यते जन्तुः विद्यया च विमुच्यते । भवबन्धनस्य हेतुः कर्म, मोक्षस्य हेतुः तावत् विद्या ।

इदानीम् उपक्रमेऽस्मिन् ज्योतिषशास्त्रानुसारेण प्रारब्धकर्मणः स्वरूपं विचारयामः । जगतः शुभाशुभफलनिरूपणे प्रवृत्तमिदं ज्योतिषशास्त्रं मया पूर्वप्रतिपादितवत् वेदाङ्गेषु नेत्रमस्ति । सिद्धान्तहोरा-संहिताभेदेन त्रिधावस्थिते अस्मिन् ज्यौतिषशास्त्रे यत्र महीयसा गणितबन्धनेन खेटगत्यो विचार्यन्ते स सिद्धान्तः । प्राणिनां जन्मकालवशेन ग्रहजनितशुभाशुभनिरूपकं शास्त्रं जातकम् अथवा होराशास्त्रम् । एवं च तत्तत्कालिकग्रहचारवशेन सुभिक्षदुर्भिक्षादिसार्वभौमफलप्रतिपादकं शास्त्रं संहिता । तत्र अहोरात्रशब्दस्य आद्यान्तिमवर्णयोः लोपात् होराशब्दस्य व्युत्पत्तिः लाघवेन सिध्यति । जातकशास्त्रस्यैव अपरं नाम होराशास्त्रम् । अस्मिन्नेव होराशस्त्रे प्राणिनां जन्म–आयु–कर्मादीनाञ्च विचारः विधीयते ।

ज्यौतिषशास्त्रे जन्मकुण्डल्याः द्वादशभावेषु ग्रहाणां स्थित्यनुसारेण जातकस्य अनागतफलविचारो विधीयते । कुण्डल्यां द्वादशभावेषु विद्यमानानां ग्रहाणाम् उच्च–नीच–अस्त–बाल–कुमार–युवा–वृद्ध–सुप्ताद्यवस्थानुसारेण, ग्रहाणां तत्तद्योगवशाच्च मानवस्य कर्मादीनां विचारः क्रियते । अत्र कैश्चित् उच्यते यत् ग्रहाणां स्थितेरनुसारेण प्राणिनां जीवने सुकृतं दुष्कृतं चेति द्विविधकर्मवशात् सुखदुःखयोः प्राप्तिर्भवति । अन्ते मारकग्रहस्य प्रभावेण मरणं भविष्यतीति । एतन्न युक्तम्, यतः जातकशास्त्रे पंचसिद्धान्तकोविदः उहापोहपटुभिः सिद्धमन्त्रैश्च दैवज्ञैः जन्मकुण्डल्यां ग्रहस्थितिमवलोक्य जातकस्य प्राक्तन–वर्तमान–

अग्रिमजन्मनां विषयेऽपि वक्ष्यन्ते। सद्योजातस्य अनागतकाले आयुर्विद्याधनमित्रधर्मकर्मादीनि च स्पष्टतया भाषयितुं शक्यन्ते। विविधराजयोग–महापुरूषयोग–सुनफा–अनफा–क्रेमद्रुमाद् योगवशाच्च अनागतफलस्य रहस्यं ज्योतिर्विदः समुद्घाटयन्ति। किञ्च जातकस्य आयुर्दाय–रोग–दुःख–द्रारिद्र्य–जन्मान्तरगति–मृत्यु–तद्देशकाल–प्रभृतयः सर्वे विषयाः ग्रहस्थित्या विज्ञातुं शक्यन्ते। अपि च विद्या–वित्त–सुत–मित्र–कलत्र–भूमि–भवन–यात्रादीनाञ्च विचारः सम्यक् क्रियते। अतः एकैन शब्देन वक्तव्यं भवति यत् जातकस्य भूतभविष्यद्वर्तमानञ्चेति त्रिकालेष्वपि जन्म–आयु–भोगादयञ्च ज्यौतिष द्वारा एव निरूप्यन्ते। ननु जाातकस्य शुभाशुभकर्मफलं किं ग्रहाणां तत्तत्स्थानावस्थितिवशाद् चिन्तनीयम्, उत ग्रहा एवं पुरूषं सुखदुःखप्रदाने तदनुकूलकर्मव्यापारेण नियोजयन्ति, यद्वा कर्म स्वोपार्जितमस्ति, चेदुच्यते–कर्मानुसारं ग्रहस्थितिः किञ्च ग्रहस्थितिवशात् कर्म वर्तते यदि एवमुच्यते चेत् तर्हि अन्योन्याश्रयदोषः सम्पद्यते। यदि अनादिकालप्रवाहेण पतितत्वात् बीजाङ्कुरन्यायवत् अन्योन्याश्रयदोषं नाङ्गीकुर्मः तदानीमपि एकः प्रश्नः उदेति। किं सुदूरवर्त्तिनभः प्राङ्गणे मन्दशीघ्रगत्या प्रचलिष्यमानाः जडग्रहाः नक्षत्राणि च जातकस्य जन्मादितः सम्बन्धं स्थापयिष्यन्ति वा इति? यद्वा स्वभावतः स्वकक्षायां गम्यमाना ग्रहाः मानुषजीवने तावत् कथं प्रभावं कुर्वन्तीति कैश्चिद् अयमाक्षेपः।

अस्य आक्षेपस्य इदं समाधानम्–पृथिव्यप्तेजोवायुराकाशादिपञ्चमहाभूतानि यथा शरीरादिकस्य हेतवः भवन्ति, तथैव ग्रहा अपि शरीरादिकस्यं हेतवः सन्ति। यतो हि कस्यापि कार्यस्य पञ्चकारणानि भवन्ति। उक्तञ्च भगवद्गीतायाम्:–

"अधिष्ठानं तथा कर्त्ता कारणं च पृथग्विधम्।
त्रिविधा च पृथक् चेष्टा दैव चैवात्र पञ्चमम्।।"[9]

अत्र शरीरादीनाम् अधिष्ठानं पञ्चभूतानि, कर्त्ता ईश्वरः, विविधचेष्टाकरणव्यापारः करणं, दैवं (प्रारब्धं) पूर्वजन्मार्जितकर्महेतवः, सहकारीकारणानि ग्रहनक्षत्रादीनां स्थितियोगेषु अन्तर्भूताः भवितुमर्हन्ति। तदपि युक्तिसंगतं न प्रतीयते। यतः कार्यकारणयोः सम्बन्ध एव नोपपद्यते। ग्रहैः सकाशाद् उत्पत्स्यमानं, उत्पद्यमानं वा सम्बन्धनम् उत्पत्स्यमानशरीरेण कल्पयितुं न शक्यते। कथञ्चित् परम्परया सम्बन्ध विभावयामश्चेत् तदानीमपि ग्रहनक्षत्राणि जन्मनः कारणत्वेन स्वीकारे अन्यथा सिद्धदोषः सम्भवति। अतः देशकाल–ईश्वर–अदृष्टादिवत् ग्रहनक्षत्राण्यपि सामान्यकारणानि भवन्ति। न तु तत्तद्फलानां कृते विशिष्टकारणानि। अतः ज्योतिषशास्त्रे ग्रहादीनां फलप्रतिपादनम् असंगतमेव प्रतीयते।

अतएव देश–काल–ईश्वर–अदृष्टादिसाधारणकारणेषु ग्रहादीनामपि गणना कर्तव्या भवति। तानि सर्वाणि ग्रहनक्षत्राणि पञ्चमहाभूतादयः, स्वकृतकर्म–देश–काल–ईश्वर–अदृष्टादयश्च कार्यस्य हेतवः सन्ति। तेषु कानिचित् साधारणकारणानि कानिचिच्च असाधारणकारणानि सन्ति। यथा सूर्यचन्द्रौ जातकस्य जन्मादौ स्पष्टहेतुत्वं प्रकटयतः, तथैव कुजादयो ग्रहाणामपि स्वरश्मि–स्वोदय–स्वदृष्टि–स्वास्त–

मनस्वोच्च–स्वनीचत्व–बालत्व–युवत्वप्रभृतीन् प्रभावान् जन्मादित एव स्पष्टतया जनयन्ति। ग्रहाणां स्वरश्मिवशात् सूर्यचन्द्रवत् जातकेन सह सम्बन्धोऽपि उपपन्नो भवति। ग्रहनक्षत्रादीनां प्रभावः जातकस्योपरि अनिवार्यत्वेन अपरिहार्यत्वेन च भावयेदेव।

कस्य ग्रहस्य कस्याम् अवस्थायां कस्मिन् भावे कथं प्रभावः विद्यमानो अस्तीत्यस्य विषयस्य विस्तृतं सुस्पष्टं च विवेचनं जातकशास्त्रं करिष्यति। मानवजीवनस्य प्रभावकचेतनत्वेन मातृ–पित्र–गुरू– मातृ–स्त्रीप्रभृतयोऽपि यथा स्युः, तथैव ते जडग्रहाः। यथा सूर्यचन्द्रयोः प्रभावे आगत्य मानवः आतपशैत्याद्यनुकूलकर्म करिष्यति, तथैव प्रकारेण ग्रहान्तरस्य प्रभावादपि कर्मणि प्रेरणां विभाव्य एव खलु। अतः ज्योतिः पिण्डानां प्रभावस्य निषेधम् अज्ञानिनः पुरूषा एवं करिष्यन्ति, न तु ज्ञानिनः।

"ग्रहाधीनं जगत् सर्वम्" कथनानुसारेण सर्वेषां प्राणिनां जन्म–आयु–भोग– मृत्यु– जन्मान्तरकर्म प्रभृतयः केवलं ग्रहैः सकाशादेव संचालिताः भवन्ति। शुभाशुभफलदातार ग्रहा एव स्युः। सुकृतदुष्कृतयोरपि हेतवः ग्रहा एव। आढ्यता–द्रारिद्र्यता–निरोगिता–विद्यावता – मूर्खतादीनां च सर्वासां भावानां कृते हेतुरस्ति ग्रहैव। व्यर्थमेवास्ति संचित–क्रियमाण–प्रारब्धकर्मराशीनां हेतुत्वेन स्वीकारो इति। अस्याक्षेपस्य इदं समाधानम्। नैवम् ? यतो हि गुणस्वरूपस्वभावगत्यादिना नियतं ग्रहनक्षत्रादीनि जीवने फलकर्मणोः वैविध्यतायाः हेतवः कदापि न भवन्ति। ग्रहातिरिक्तं हेतुवैषम्य–फलवैषम्यो भेदेन कारणं कथंचिद् बलात् अंगीकार्यमेव। तत्कारणं प्रारब्धादिकर्म। अन्यथा कर्मणां नैष्फल्यत्वमेव सिध्येत।

यद्येवम् उच्यते यत् जन्मकाले एव तत्तद्भावस्थितिवशात् ग्रहान्तरदृष्टिवशात् स्वोच्चाद्यवस्थावशात् ते च विविधफलानां हेतवः स्युश्चेत्तदपि न। कथमित्युच्यते–केषांचिद् जनानां जन्मकाले ग्रहाणाम् आनुकूल्यं प्रातिकूल्यं वा भवति। अतः कोऽपि नियामकः तेषां कृतेऽपि स्यादेव। अचेतनग्रहेषु स्वेच्छाप्रवृत्तिं कदापि वक्तुं न शक्यते। अतः तस्यापि कारणं, प्राणिनां स्वोपार्जितकर्म एव। तस्मात् साक्षाद् वक्तुं शक्यते यत् जीवने अनुकूलतायाः प्रतिकूलतायाश्च वास्तविकं हेतुः स्वकृतकर्मैव। यत् जन्मायुर्भोगादीनि कर्माधीन एव। स्वकृतकर्मणः कारणादेव ग्रहाः अनुकूलप्रतिकूलफलयोः दातार भवेयुः।

स्वकृतकर्मानुसारेण फलप्रदाने सहकारीकारणत्वेन ग्रहेषु उच्चत्व–नीचत्व – बालत्व वृद्धत्वादीनां च कल्पना वर्तते। अन्यथा आकाशस्थैः ग्रहैः नियतगत्या स्वकक्षायां परिभ्रमणं कुर्वद्भिः तैः सकाशात् भूमिस्थानां जन्तूनां सम्बन्धाभावात् कथं तेषाम् उच्चत्वं, नीचत्वं बालत्वं वा भवेत्।

अतः निष्कर्षेण इदं स्वीकर्तव्यं यत् स्वकृतकर्मफलस्य निष्पादकतया ग्रहादीनां उपयोगः वर्तते। सुकृतं दुष्कृतं चेति यानि प्रारब्धादीनि कर्माणि तेषां फलं यानि सुखदुःखादीनि तन्निष्पादनाय चेतनरुप्यात्मनि आत्मेतरजडवर्गस्य कल्पनां बिना कथं कर्त्तुं शक्यते। जन्मकुण्डल्याः सकाशाद् स्वकृतकर्मानुसारेण शुभाशुभात्मकं फलम् अनुमीयते। अमुमेव अभिप्रायं वराहः स्वीयलघुजातकाख्ये ग्रन्थे ब्रूते। यथाः–

"यदुपचितमन्यजन्मनि शुभाशुभं तस्य कर्मणः पंक्तिम् ।
व्यञ्जयति शास्त्रमेतत् तमसि द्रव्याणि दीप इव ।। इति ।।"[10]

अत्रः पुनः शङ्कते यत् ननु ग्रहयोग एव शुभाशभफलसूचकमात्रमस्ति । ग्रहयोगः शुभाशुभ–फलमात्रसूचको नास्ति यथा शकुनानि शुभाशुभफलसूचकानि । यद्यपि ग्रहस्थितिं विलोक्य भविष्यत्फलस्य स्थितिं ज्ञातुं शक्यते । एवं सत्यपि ग्रहयोगानाम् उपयोगिता न केवलं शुभाशुभसूचनायाः प्रदाने हेतुः । **"तस्माच्छास्त्रं प्रमाणं ते कार्याकार्यव्यवस्थितौ"**, इति इदमेव भगवतद्गीताया वचनं प्रमाणम्, शास्त्रे विहितकर्मणाम् अनुष्ठानेन पुण्यप्राप्तिः, किञ्च निषिद्धकर्मकरणेन पापजनकत्वं च प्रोच्यते। पुण्यपापजनककर्मणां प्रेरकत्वं ग्रहेषु विद्यमानत्वात् ग्रहा अपि शुभाशुभाः भवन्ति। साक्षाद् ग्रहा अपि पुण्यपापकर्माणां प्रेरकाः न सन्ति चेदपि प्रारब्धकर्मवशात् स्थानदृष्टिचेष्टादीनां कारणेन पुण्यपापजनकाः भवन्ति। अतः प्रारब्धकर्मानुसारेण मनो बुद्धि– इन्द्रियशरीर – वित्त –पुत्र–स्त्री– मित्राणि च ग्रहयोगेन जन्मादितः सर्वाणि प्राप्तानि भवन्ति। यद्वा ग्रहयोगा एव सुखदुःखादिजनककर्मणां सूचकाः वर्तन्त। सूर्यचन्द्रयोः रश्मिवशात् संजायमानो प्रभावः सर्वेषां कृते समान एव, तथैव अन्येषां ग्रहाणां रश्मेः प्रभावोऽपि पृथक् नैव । अतः सूर्यादिग्रहाणां जन्मकुण्डल्यां स्थितेर्वशात् विभिन्नानि फलानि यानि कथ्यन्ते तानि प्रारब्धकर्मणां सूचकान्येव ।

सन्दर्भाः

1. सांख्यकारिका, 1
2. योगदर्शनम्, I/12
3. छान्दोग्योपनिषद्, V/10/7
4. कठोपनिषद्, II/2/7
5. प्रश्नमार्ग, IX/47
6. योगसूत्रम्, I/13
7. मुण्डकोपनिषद्, II/2/8
8. भगवद्गीता, IV/37
9. भगवद्गीता, XVIII/14
10. लघुजातकम्, I/3
11. भगवद्गीता, XVI/24

REGIONAL PHONETICS FOR EDITING SANSKRIT MANUSCRIPTS

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Object : The object of this paper is to explore the utility of regional languages and linguistics for the editing of Sanskrit Manuscripts. It means, the Manuscripts which are written in a particular region and were transmitted to other regions, for editing the language and phonetics of the original language should be given weight and the variants found in the migrant Manuscripts should be given less weight. For example for editing the text of Jain commentators of a text in Gujarat writing in Gujarati script, one should use the Gujarati phonetics as the genuine texts and the first text. For restoration also, Gujarati version should be given more weight and importance. Aufrecht and Raghavan made less comments on the regional scripts and phonetics. Their main concern was to trace out the authorship of the Manuscripts; extent of the text; of the commentators; justification of the name of the commentary or giving the dates, if available. Observations with regards to the comparison with other Manuscripts are also given sometimes. A few examples from the *Meghadūta* are given in the footnotes.[1] If the comparison of Manuscripts is to be made with Manuscripts not written in regional scripts, various Prākṛtas of the same region and their features reflected or not reflected in the Manuscripts can be used as corroborative evidences. Before that we should be sure that a particular Prākṛta flourished in that region and its features resemble that regional language. Consolidated general features as given by Pischel and other Prākṛta grammarians should be used only after good scrutiny.[2] Apabhraṁśa and treatises in other regional languages have also a continuity of phonetics, which may be used with very cautiousness.[3]

Veda : From the very beginning of the Vedic researches, the editing of the Veda had good foundation of Sanskrit dictionaries besides the apparatus of the Prātiśākhyas which pertained to the regional variants of the Vedic recensions although many Manuscripts of the *Ṛgveda* were not available. The main objective of the dictionaries of Wilson,[4] Roth & Böhtlingk[5] and Monier Williams[6] was to explore

the Vedic language besides the Classical Sanskrit language. To the editors of these dictionaries, less number of the texts and their variants were available but the collection of material in the whole of Sanskrit literature particularly to the lexicographical material. That is why, Böhtlingk not only edited the *Aṣṭādhyāyī* of Pāṇini but also edited the traditional dictionaries like *Abhidhānacintāmaṇi* of Hemacandra.[7] Whitney used the Prātiśākhyas for his grammar and Vedic translation. Wackernagel used all the sources including the regional languages for his grammar. But their application was done by Vishvabandhu[8] and Father Esteller,[9] although traditional Pandits disagree with them. The regional linguistics particularly Oriya could not be used for *Paippalāda* recension of the *Atharvaveda.*[10] The language of Kashmir particularly *Kāsmīraśabdāmṛta*[11] was not used to compare its place of origin. The editing goes on but its deeper linguistic basis is missing except a few studies. Most of the editors are interested in editing the text at the earliest without loosing the time. The principle of deeper semantics, ritualistic change and contextual understanding and to determine a particular variant is missing in most of these editions, which is desirable in future researches, Regional phonetics, rituals, living traditions and their expansion to various regions without a bias should be the basis. The expansion to other regions and countries both in phonetics and contents; local needs must be taken into consideration. It applies to number of texts of Buddhism including the secular texts like the works of Aśvaghoṣa and Tibet-Cāṇakya-rāja-nīti-śāstra.

Śākhās and regional phonetics : – In order to get a true of the Vedic recensions, the editor must use the characteristics of the regional phonetics to determine a variant. The expansion of the text to other regions made a change to the phonetics and semantics. Difference of the semantics and diffusion of the phonetics aroused the difference in the text and doubts in the meaning. *Prātiśākhyas* in this context are of great help. When fallen in the hands of ritualists, there was a horrible in the accent. Ritualists were less concerned with the accent. Their main concern was the performance of the rituals that brought in the mixture of the tenses and moods and localization of the language. It is difficult to differentiate the lost Bāṣkala recension of the *Ṛgveda* from the current Śākala where the seat of the region changed along with the contents. The destruction of the recension is recorded in the *Mahābhārata* who migrated to a safer place. Similarly, it happened with the Śaunaka and the Paippalāda recensions of the *Atharvaveda*. Some linguistic features can be observed which inserted in the text when migration was in progress. The manuscripts in Kharoṣṭhi script must be searched and a comparison must be made for better text.

It was not a problem when the text were not written. The complications of the regional phonetics arose through the sounds which were not available in the place of migration. They resulted in difference of sounds for which the difference of scripts were evolved or accepted Prātiśākhyas have sometimes observed these regional difference including those of accent. *Sandhi* variants are maximum. A few Prātiśākhyas migrated to other countries also, *e.g. Kauṇḍīnya-śikṣā* (Varanasi),[12] which has a few different features in all subjects. The scholars followed the norms of their grammatical school whereas the ritualists used the text freely. This can be observed from the *Mahābhāṣya* of Patañjali,[13] who feels the need of grammar to get better profession in ritualistic activities. While editing the texts, the editor must know the place of the text and its migration to the other places, versions prevalent at various places historically to get better results.

Earlier, scholars writing on the Vedic grammar[14] collected the material from various sources but put them in a manner as if it is one grammar of one language. Less differentiation was made on the basis of the recensions of the Saṁhitās, Brāhmaṇas, Āraṇyakas, their use in th rituals or chronology of the texts in general. These points must be kept into consideration for the editing. It is quite possible that the phonetics of a particular recension available at one place is different from the manuscripts of the same recension available at another place. For the true editing, the regional phonetics should be given more weight than to amend it in a system to make it uniform. Where the Manuscript is only one, there is no problem. But the problem is with the texts where huge numbers of Manuscripts are available which differ both in text, phonetics and syntax.

Grammatical works :

Besides the works on Sanskrit phonetics and *sandhi,* Pāṇinian grammatical system requires the regional linguistic evidence for it's editing. Pāṇini himself alluded to a number of Ācāryas who are the regional grammarians which was the source of the *Aṣṭādhyāyī.* Śākalya is a region (Modern Sialkot) and Śākalya a grammarian, who analyzed grammar of that region.[15] The rule <a a> is itself an evidence of regional phonetics with regards to the pronunciation of *'a'* as *samvṛta* or *vivṛta.* Kātyāyana alludes to the Ācārya Pauṣarāsādi which may be identified with Puṣkarāvatī or Puṣkalāvati or Modern Kaṭāsarāja in Pakistan. The change of *ai* and *au* to *ay* and *av* and the elision of *y* and *v* and non-*sandhi* thereafter itself is an evidence for regional phonetics of North West Frontier and Sialkot. The scholars who only care

for Pāṇini and his technique particularly in the light of later grammarians and commentators less interpret this aspect. These features are available even today's living languages unless the intruders forcibly made a change in the local phonetics that is done less. A long device and techniques of description of Vedic language has a purpose and meaning in his *Aṣṭādhyāyī.*[16] The technique of editing his *Aṣṭādhyāyī* has also been described.[17]

The grammar by Hemacandra and its commentary Bṛhadvṛtti, perhaps the best compendium or collection of grammar of medieval age, collects not only the principles, philosophical speculations and examples but also the phonetic variants of various schools. Unfortunately it is less read, but very useful for the editing the texts of all nature particularly the Jaina texts.

Epics and Purāṇas :

The Epics and the Purāṇas have a folk and regional tradition, which cannot be said to be influenced by Pāṇini. The material and the variants of the critical edition can demonstrate that[18] Sukthankar rightly opines that a band of scholars including grammarians were lying to make changes in the text as per their own norms. Since it was a text in the mouth of the folk in various regions including its recitation in the temples and Melās, the changes particularly regional were made abundantly at various stages, which resulted and are supported by the change of metre. The irregularities in the Northern and Southern versions are also controversial.[19] Besides, the sociological background and norms,[20] regional grammars including phonetics, vocabulary, syntax, scripts were also responsible for the change. Edgerton best observes it at the reconstruction of *Pañcatantra* where the regional grammatical structures influenced the text, it requires future project to investigate in parts and conclusions to be consolidated.

Classical Sanskrit Literature :

Besides the dictionary of Böhtlingk and Roth, M. Williams recorded above for the Vedic texts, the Dictionary of Wilson,[21] who edited the *Meghadūta*, is important for editing the texts on classical Sanskrit texts and variants although it does not pertain to a particular region. The Sanskrit dictionaries written by Borooah, who had been a scholar of Assamese, Sanskrit and editor of classical Sanskrit text may be useful for editing the texts particularly those written in Assam region. These authors are related to the editing of a few texts or compilation of classical Sanskrit literature. Apte's Dictionary is important for comparing the words in the other texts. Apte's guide is very important for syntax particularly for comparing the words. Delbūck's

Sanskṛit syntax and Speijer's Vedische und Sanskrit Syntax is important for the Vedic editing. Speyer and Taraporewala's Sanskrit Syntax is important for comparative syntax and word order in general and classical Sanskrit in particular. The regional syntax and its comparison with the Mss and comparison with other texts of the same region including Vedic must be done and used.

Aśvaghoṣa : Bhattacharya has[22] restored a number of words in the texts of Aśvaghoṣa on the basis of sources other than Sanskrit. Perhaps, it is not true because Chinese version is important for contents and extent but not for the phonetics which is adopted for the Chinese version.

Buddhacarita[23] : The textual tradition of the extant portion is bad and a sound edition is only made possible by comparison with the Tibetan and Chinese translations. Can a text on the basis of the foreign phonetics which is far away from be original, be restored ?

Kumāralāta : The editing of *Kalpanāmaṇḍiṭikā* will be beget better results if edited on the basis of Chinese version.[24] The principles in editing the *Kalpanāmaṇḍiṭikā* of Kumāralāta may be similar to those in the works of Aśvaghoṣa....

Similar is the *Ratnāvalī*[25] of Nāgārjuna, it was difficult to restore it completely due to non-availiability of the Indian parallels.

Bhāsa's Prākṛtas and dialects : Although the Mss. recovered from Kerala, a variety of Prākṛtas[26] are found whose identity the editors like the text of the *Mṛchhakaṭika* make on th basis of later grammarians. Nothing can be said about the sources of the Prākṛtas of Bhāsa and their varieties, which were known in Kerala in antiquity. They were local Prākṛtas, which in development were arbitrarily edited including the basis of later grammarians. Only local phonetics is desirable for the editing of the real text and may fetch goods results.

Vākpati[27] : Pandit himself admitted in his introduction to Gadavaho[28] that besides a number of manuscripts mentioned in his introduction, the conjectures cannot be rules out. It is due to the non-employtment of the regional dialects and accepting it as a principle.

Guṇāḍhya : Lacote believes the Paiśācī to be based upon the Indo-Aryan language of the North-west but spoken by non-Aryan people. Guṇāḍhya picked up the idea of the dialects from travelers from the North-west but his sphere of work lay around Ujjain.[29] Regarding dialects of Prākṛta, different localities are mentioned but one locality is agreed upon, *viz.* Kekaya or NW Punjab.[30]

The Paiśācī Prākṛta is localized as he dialect of the Vindhya regions lying near about Ujjain, but it is also mentioned that it was a North-western Prākṛta of Kekaya and eastern Gandhara, which is regarded as he ancestor of the group of Dardic dialects now spoken in Kafirstan, Swat valley, Citral and adjacent places.[31] According to Sten Konow Paiśācī was an Indo-aryan language spoken by Dravidians in Central India.[32] But the principle of Central Indian phonetics was not strictly followed by Konow in the edition of *Karpūramañjarī*.

Kālidāsa[33] : Nothing is known beyond doubt that what was the place of his birth and creative activities. Scholars are divided on the issue and think that it may be Kashmir, Bengal, Mithila, Kerala, Nepal, Ujjain or Ceylon. He had a good knowledge of most of these places and may have migrated from Nepal[34] to Bengal[35]. His acquaintance with non-Pāṇinian grammar particularly Cāndra school which exclusively flourished in Bengal cannot be rules out.[36] Although the theme, cultural background, geography has been read in a number of works, the linguistic features are not compared with the features of the surviving modern Indian languages particularly with reference to the semantics and syntax. Un-Pāṇinian forms are also read in a number of works and papers.[37] Blemishes particularly the grammatical and lexicographical have also been collected[38] although their intensive study needs an attention. The grammatical features of the commentator Mallinātha has also been published[39] and in progress.[40] Similar is the case with Vallabhadeva.[41] The commentators instead of caring for the actual variants, try to justify on the basis of dictionaries, grammatical usage, contexts and sometimes the beauty of the words. They were consulting the manuscripts and instead of scrutinizing its area, were only making general comments (*bahu-pustakeṣu*). Vallabhadeva has already recognized the script error and mixing up of orthography for "*ś*" and "*the*" in the word *prathama* and *praśama*. Even the modern scholars recognize the errors by scribe. (*lipikarapramādavaśāt*)...... Text with difficult phonetics, which might have been unpopular with other commentators, changes the text, *e.g.* *klṛpta* to *patra*.[42] The script of *lṛ* must be read carefully. The semantics is also accepted as parameter (*arthavaśāt*). Mallinātha[43] goes on with justifications on the basis of internal evidence of the text and its nexus with the subsequent verses or the astronomical data is bring the text to a logical coherence.

Besides, a number of papers have read the stylistics[44] of Kālidāsa, which may shed some light on the region and its phonetics also, which requires further reading. It will generate more regional readings and corrections in the works of Kālidāsa.

Generally, the Mss. of Ujjain and the surrounding area should have been given importance for the regional phonetics of Kālidāsa if we accept his relation to but for *Abhijñānaśākuntala* most of the editors have given importance to Bengal manuscripts or recension.[45] The Prākṛta is less explored except those by Pischel. Prākṛtas are less identified particularly the Apabhraṁśa in the *Vikramorvaśīya.*[46] Similarly with *Abhijñānaśākuntala*, Bengal version is given importance although Dilip Kanjilal is independent over the issue. But the restoration has made the problem more complicated although it is a work of labour and application of sound principles.

The information about a number of manuscripts of *Chāyā* is available in NCC and unpublished work-section in Madras University which are not used by most of the editors. For future, it should be intensively used for Prākṛta, text and coming to the conclusion of birth place of Kālidāsa on that basis. A few words have also a similarity with those of Bengal semantically. A few expressions which are non-Pāṇinian in nature may be tribal : *e.g.* Bandhu = wife or beloved and not in legal sense. Although regional languages have less nexus with the types of Prākṛts and their features, yet, an attempt can be done particularly with those languages where authentic analysis of the regional languages is available.[47]

Testimonial of Poetics and grammatical citations also belongs to various regions like Kashmir, MP, *etc*. Bhāmaha (May be Saurashtra), Andhra, (Mallinātha). South India Gujarat (commentators). The opinion of Mahimabhaṭṭa[48]) and *Dhvanyāloka* is also.[49] Quoted on the *Meghadūta*, Kaiyaṭa quotes *Śiśupālavadha* (introduction to the edition). Interpolation of verses on the *Meghadūta* is not the subject of this paper.[50] Not only the linguistic features but also orthographic features should also be taken into consideration while editing.[51]

It is a brief attempt to show the importance of regional languages to edit the Sanskrit Manuscripts. I ignore here the huge literature of Buddhism, Jainism, Political Science, Metrics, Lexicography, Medicine, Inscriptions, Later Grammars, *etc*. in India and which expanded to other countries; and Mathematics along with other Positive Sciences.

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Several scholars have argued that the *Mahābhārata* textual tradition is too complex, too rooted in living, oral traditions, to be amenable to edition on the basis of principles developed in the more simply literary traditions of Western texts (Many reviews of the edition in various journals). Mehta, a student of Father Esteller in his thesis on Suparṇākhyāna, University of Bombay, refuted the principles.

Most of the principles are accepted in later critical editions of the *Rāmāyaṇa* and the Purāṇas.

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20. Hopkins, *Great Epics of India;* The Critical Edition of the *Mahābhārata.*

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22. Bhattacharya, Biswanath: *Aśvaghoṣa* : Shantiniketan, 1978; Huge literature has appeared in various languages about th works of *Aśvaghoṣa*. These languages are : Chinese, Japanese, Burmese, Vietnamese, Russian, Bengali, Spanish, German, Italian, Tibetan, Tamil, French, Korean and Nepali. It is very difficult to bring the material at one place for the edition purposes.

23. Johnston: Ed. Of.

24. De, S. K. HSL.
25. An anthology restored from Chinese and Tibetan by Michael Hahn; Bonn, 1982.
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27. For his Prākṛta : See: S. P. Pandit's Edition, pp. lii. ff.
28. See: S. P. Pandit's Edition, pp. iff. & iv.
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31. Grierson, JRAS, 1906 & LSI. 1919, III.2. : Quoted :, S. K. HSL.

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33. Critical editions of Sahitya Akademi: New Delhi Publications : '*Meghadūta*', ed. S. K. De; '*Mālavikāgnimitra*', ed. K. A. S. Iyer; '*Vikramorvaśīya*' ed. H. D. Velankar; '*Kumārasambhava*', ed. Suryakanta; '*Abhijñāna Śākuntala*', ed. Gourinath Sastri and '*Ṛtusaṁhāra*', ed. Rewa Prasad Dwivedi; '*Raghuvaṁśa*', edited by Rewa Prasad Dwivedi was also published in 1993. The text of '*Abhijñāna Śākuntala*' selected by th late S. K. Belvalkar was also published separately. Rewa Prasad Dwivedi (*Kālidāsa-granthāvali* — critical edn.) do not constitute a single principle of editing. Nandargikar on Raghu. and Megh. is a good collection of extracts without definite conclusions for the variants.....

Rāghavabhaṭṭa and Mallinātha discuss the variants and try to justify their readings but the ground of the readings is not discuss by these commentators.

Kālidāsa : Monosyllabic lexicon : one of the authors of; : See : Narang, S. P. *Samskṛta kośaśāstra ke vividha āyāma*. Rashtriya Sanskrit Sansthan, New Delhi, 1998.

34. The Mss of *Vikramorvaśīya* in Nepal project are few and less used by earlier editors. Material and references provided by Ref.: Anja Mohrdiek NGMCP Hamburg through *e-mail* to S. P. Narang.
35. A few words have also a similarly with those of Bengal semantically........A few expression non-Pāṇinian.: May be tribal, *e.g.* Bandhu, = wife or beloved and not in legal sense.
36. Pathak thinks that this *sūtra* is not available in Cāndra grammar and perhas, Mallinātha borrowed it from Jainendra or Śākaṭāyana or Hemacandra (Jinal, Kum Kum : *Meghadūta Kī ṭīkāon kā tulanātmaka adhyayana*), Delhi, 1993.
37. Dwivedi, Mahavir Prasad. *Kālidāsa kī niraṅkuśatā* 1919, Charudev Śāstrī : *Upasargārthacandrikā*. Singhal., Usha, 1943 – Title: *Kālidāsa ke apāṇinīya prayoga*/ Usha, Simhala. Delhi : Parimala Publication, 1999.

Bhūte ca : in Vallabhadeva : Goodall : ZDMG, 2002.

38. See : Harichand & Subanna ; Testimonia of Poetics and Grammatical citations also belongs to various regions.... like Kashmir, MP, Andhra (Mallinātha).....South India, Gujarat (comm.) Mahimabhaṭṭa on *Meghadūta* (Jindal, Kum Kum : *Meghadūta kī ṭīkāon kā tulanātmaka adhyayana*, Delhi, 1993...) : See : Harichand & Subanna. Regional expressions are also recorded in the works of poetics which may be helpful determine the regional text.

39. Laley, : *Mallinātha Manīṣā* : A book on the proceedings of a seminar.

Narasimhacharya, N.C.V.: *Mallinātha – A Study.* (Rashtriya Sanskrit Vidyapeetha Series 84). Triupati 2002. Life and works of Mallinātha. – *Treatment of Alamkāras*. – *Dhātavaḥ* - Verbs. – *Kṛtpratyaya – Primary Derivatives. – Samāsa – Compounds. – Strī Pratyaya - Feminine Suffixes.* – Kārakas. – Liṅga – Gender. – Vacana – Number. – Sandhi – Coalescence.

40. General evaluation of Mallinātha as a project : by Narang, S. P., IFP Pondicherry : a few papers published. Syed, R., *Kālidāsa's Kumārasambhava.* Unter der Berücksichtigung des Kommentars von Mallinātha aus dem Sanskrit übersetzt : Reinbek 1992.

Vallabhadeva is read in the introductions of the editions on *Meghadūta, Kumārasambhava* (Ed. M Srimannarayana Murti; Publisher : Wiesbaden : F. Steiner, 1980) *Raghuvaṁśa* (Ed. Goodall) and *Śiśupālavadha* (Ed. Oak).

Compare : *Pahari language : A linguistic analysis* by Siddheshwar Varma, Hoshiarpur: Vishveshvaranand Vishva Bandhu Institute of Sanskrit and Indological Studies, Panjab University, 1978.

Studies in Tibeto- Himalayan linguistics : A descriptive analysis Pāṇini, a dialect of Lahaul, by Devīdatta Śarmā, Hoshiarpur : Vishveshvaranand Vishva Bandhu Institute of Sanskrit and Indological of Studies, Panjab University, 1982.

Meghadūta : Narang, S. P., *Meghadūta Studies* (Commentary of Kṛṣṇapati), Nag Publishers, Delhi, 1979 : On the basis of Edn. Gopikamohan Bhattacharaya, Kurukshetra.

Jindal, Kum Kum : *Meghadūta kī ṭīkāon kā tulanātmaka adhyayana,* Delhi, 1993. Other commentators particularly the dramas : Introduction of the editions with various commentators.

41. See: Introductions of the *Meghadūta* particularly the introduction of Gautam Patel on *Kumārasambhava* (p.12). The absence of Sandhi may be regional phonetic influence (cf. *Kāśmīraśabdāmṛta* cited above which is not used by the editors of the works).

42. Jindal, Kum Kum : *Meghadūta kị ṭīkāon kā tulanātmaka adhyayana*, Delhi, 1993.

43. *Ibid.*

44. Shukla, Hiralal : *Kālidāsakośaḥ* = A comprehensive dictionary of Kālidāsa based on stylo linguistic principles, 2004.

45. Asha, *Kālidāsa Kriyāpada–kośa : Pairmala Publication,* Delhi, 1995.

46. *Vikramorvaśīya*, Ed. Velankar : Delhi, 1961, Rep. 1981 : Introduction where the method and opinions of Bollensen, Pischel Bhyani and the editor's opinion are quoted. The readings are not uniform in nature. For Act IV and its musical elements cpp. lxxxiiff.

47. Prakrit Literature Encyclopedia article; The Columbia Encyclopedia, Sixth Edition, 2004 .... books of the Digambara sect are written in Sauraseni, an important source of knowledge of Prākṛta is the Sanskrit drama. Kālidāsa is included among many dramatists, who, in order to obtain a realistic effect, had the common people in their plays speak......... Besides huge material in regional and English language compare : *Marathi and Gujarati : a linguistic analysis* by Siddheswar Varma, Hoshiarpur : Vishveshvaranand Vishva Bandhu Institute of Sanskrit and Indological Studies, Panjab University, 1978.

Bhil dialects and Khandesi : a linguistic analysis, by Siddheswar Varma, Hoshiarpur : Vishveshvaranand Vishva Bandhu Institute of Sanskrit and Indological Studies, Panjab University, 1978.

48. See : Harichand : *Les citations de Kālidāsa dans les traits d'akañkāra*, Paris, 1916 & Subanna: Kālidāsa citations, 1973 also : Jindal, Kum Kum : *Meghadūta ki ṭikāon kā tulanātmaka adhyayana*, Delhi, 1993.

49. Jindal, Kum Kum : *Meghadūta ki ṭikāon kā tulanātmaka adhyayana*, Delhi, 1993.

50. See introductions to various editions of the *Meghadūta* and Jindal, Kum Kum : *Meghadūta ki ṭikāon kā tulanātmaka adhyayana*, Delhi, 1993.

The compilation of citations is the works of grammar is desideratum.

51. *Indian Paleography* : Bühler, Ojha, Pandey, *etc.* Compare : Kleine Schiriften-Oberhammer Jul 2004....... Wien Palāographische und Kodikologische Untersuchungen zu den indischen Handschriften an der Universitätsbibiothek Wien Syntax und Stilistik der peotischen Sprache der Kāvya-Literatur untersuchtam Material von Kālidāda's *Kumārasambhava*

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'इको गुणवृद्धी' सूत्रे 'इकः' पदे प्रथमाविषयकम् 'इति'-पदस्याध्याहारविषयकं च भ्रान्तिनिवारणम्

डॉ. सत्यपालसिंहः

एसोसिएट प्रोफेसर (संस्कृत), ज़ाकिर हुसैन दिल्ली कॉलेज, दिल्ली विश्वविद्यालय, दिल्ली

[प्रस्तुतप्रपत्रस्य विभागद्वयं करिष्यते। पूर्वं तावत् 'इकः' पदे के-के आचार्याः किमर्थं प्रथमाविभक्तिं स्वीकुर्वन्ति, तस्याः संगत्यै च 'इति' पदस्याध्याहारोऽपि तैः क्रियत इति पूर्वपक्षः विचारयिष्यते। तदनन्तरं पूर्वपक्षमतपरीक्षापूर्वकम् 'इति' पदाध्याहारस्य अनावश्यकत्वम् 'इकः' पदस्य षष्ठ्यन्तत्वं च पाणिनेरभीष्टमिति प्रतिपादयिष्यते।]

'इको गुणवृद्धी' इति सूत्रस्य वृत्तौ सिद्धान्तकौमुदीकारो भट्टोजिदीक्षित आह- 'इकः' इति षष्ठ्यन्तं पदमुपतिष्ठते।[1] अत्रैव सूत्रे बालमनोरमाकारः तत्त्वबोधिनीकारश्च 'इकः' पदं प्रथमान्तं स्वरूपपरं चेति मन्येते। तेषामत्र मन्तव्यं यत् 'इक्' प्रत्याहारस्य षष्ठ्यन्तरूपस्य 'इक्+ङस्'='इकस्' इत्यस्य अनुकरणशब्दात् 'इकस्' इति यादृच्छिकप्रातिपदिकप्रथमायां विभक्तौ एकवचने नपुंसकलिङ्गे 'सु' प्रत्ययस्य प्राप्तौ सत्याम् 'इकस्+सु' इति स्थितौ 'स्वमोर्नपुंसकात्'[2] इत्यनेन नपुंसकादङ्गादुत्तरस्य 'सु' प्रत्ययस्य लुकि सति 'ससजुषो रुः'[3] इत्यनेन सकारस्य रुत्वे कृते रेफस्य च स्थाने अवसाने 'खरवसानयोर्विसर्जनीयः'[4] इत्यनेन विसर्गे सति 'इकः' इति प्रथमान्तं पदं सम्पद्यते। अत्र 'प्रत्ययलोपे प्रत्ययलक्षणम्'[5] परिभाषाबलेन लुप्तप्रत्ययं निमित्तीकृत्य 'अत्वसन्तस्य चाधातोः'[6] इत्यनेन असन्तस्य अङ्गस्य 'इकस्' इत्यस्य उपधायाः दीर्घत्वं प्राप्नोति। स च 'न लुमताङ्गस्य'[7] इत्यनेन लुमता-शब्देन लुप्ते प्रत्यये अङ्गस्य प्रत्ययलक्षणकार्यस्य निषेधान्न भवति। अत्र प्रथमान्तस्य 'इकः' पदस्य प्रकृतिभूतं 'इकस्' प्रातिपदिकम् स्वरूपपरं वर्तते। एवं च प्रातिपदिकत्वेन गृहीतः 'इकस्' शब्दः स्वरूपपरः इति कृत्वा अनुकार्यभूतस्य षष्ठ्यन्तस्य 'इकस्' इत्यस्य वाचक इति मन्यते।[8]

एतदतिरिक्तं तत्र 'इतिशब्दोऽध्याहार्यः' इत्यपि बालमनोरमायाम् उक्तम्। अत 'इकः' पदस्य प्रथमान्तत्वम् 'इति' पदस्य अध्याहारश्चेति उभयमपि अग्रे विचारयिष्यते।

अत्र 'इति' पदस्याध्याहारात् पूर्वमस्य स्वभावमवश्यमेव ज्ञातव्यम्। यतो हि शब्दोऽयमसाधारणः विशिष्टशक्तिसम्पन्नश्च वर्तते। 'इति' शब्दस्य स्वभावोऽयं यदसौ येनापि शब्देन सह (अनन्तरम्) प्रयुज्यते तस्य शब्दस्यार्थपरत्वमपहाय शब्दपरत्वं सम्पादयति। यदि तु शब्दः स्वभावेन स्वरूपपरः, तस्यां स्थितौ 'इति' शब्दः स्वाव्यवहितपूर्ववर्तिनः शब्दस्य स्वरूपपरत्वमपहाय अर्थपरत्वं तस्य सम्पादयति। एवं च 'इति' शब्दे स्वाव्यवहितपूर्ववर्तिनः शब्दस्य वाच्यपरिवर्तनस्य शक्तिर्निहितेति वक्तुं शक्यते।

इति पदाध्याहारस्यावश्यकता :–

'इको गुणवृद्धी' इति सूत्रे 'इकः' – पदेन सह 'इति' पदस्याध्याहारः क्रियत इति बालमनोरमाकारादीनां मतम्। तत्र सूत्रे 'इकः' इति अनुकरणशब्दत्वात् वाच्यरूपेण स्वकीयं स्वरूपमनुकार्यभूतम् 'इकस्' इति षष्ठ्यन्तं ग्राहयति। यद्यत्र 'इति' पदस्याध्याहारो न स्यात्, तर्हि 'इति' पदस्य अध्याहारमन्तरेण 'इको गुणवृद्धी' सूत्रेणोपस्थापितस्य 'इकस्'– प्रातिपदिकस्य वाच्यभूतस्य 'इकस्' इति षष्ठ्यन्तपदस्य संगतिर्वा एकवाक्यता वा सार्वधातुकार्धधातुकयोरित्यादिभिः विधिसूत्रैः सह न भवितुमर्हति। यतः 'सार्वधातुकार्धधातुकयोः' सूत्रस्य प्रवृत्तिकाले 'इको गुणवृद्धी' परिभाषया उपस्थापितस्य 'इकः' इति प्रथमान्तपदस्य वाच्यार्थभूतस्य षष्ठ्यन्तस्य 'इकस्' इत्यस्य एकवाक्यतायां सत्यां सूत्रार्थ एवं स्यात्– 'सार्वधातुके आर्धधातुके वा प्रत्यये परतः पूर्ववर्तिनः इकसन्तस्य अङ्गस्य ('इकस्' इति शब्दान्तस्य न तु इक्प्रत्याहारस्थवर्णान्तस्य अङ्गस्य) गुणः स्यात्।' एवञ्च 'भू+शप्+तिप्' इति स्थितौ सार्वधातुके प्रत्यये परे इकसन्तोऽङ्गः अङ्गस्यावयवभूत 'इकस्' इति वा न प्राप्यते। अत ईदृशेषु स्थलेषु 'सार्वधातुकार्धधातुकयोः' सूत्रस्य प्रवृत्तिरेव न भवितुमर्हति। तथा च सूत्रस्यास्य वैयर्थ्यम् इष्टसिद्धेरभावश्च स्याताम्।

अस्यां विषमपरिस्थितौ 'इति' पदस्याध्याहार एव शरणम् अत 'इकः' पदान्तरम् 'इति' पदस्याध्याहारः क्रियते। तच्च अध्याहृतम् 'इति' पदम् 'इकः' पदस्य स्वरूपपरत्वमपहाय तस्य अर्थपरत्वं सम्पादयति। तेन 'सार्वधातुकार्धधातुकयोः' इत्यादिभिः सूत्रैः अनिर्दिष्टस्थानिनोः गुणवृद्ध्योः विधानकाले उपस्थितायां 'इको गुणवृद्धी' परिभाषायां विद्यमानम् 'इकः' इति प्रथमान्तं पदम्, अध्याहृतस्य इतिपदस्य साहचर्यमहिम्ना, स्वकीयमूलस्वरूपस्य अनुकरणभूतस्य 'इकस्' इति प्रातिपदिकस्य स्थाने तस्य वाच्यभूतं शक्यभूतं वा अनुकार्यरूपं षष्ठ्यन्तम् 'इकस्' इति शब्दमुपस्थापयति। एवम् 'इको गुणवृद्धी'– परिभाषाबलेन उपस्थितेन 'इकः' इति षष्ठ्यन्तेन शब्देन इक्प्रत्याहारस्था वर्णाः (इ,उ,ऋ,लृ वर्णाः) गृहीताः सन्तः समानविभक्तिकेन 'अङ्गस्य' इति षष्ठ्यन्तेन शब्देन सह विशेषणत्वेन विशेष्यत्वेन वा यथासम्भवम् अन्विता भवन्ति। इत्थं गुणवृद्ध्योः स्थानिरूपेण इगन्तस्याङ्गस्य वा अङ्गावयवभूतस्य इकः वा प्राप्तो सत्यां गुणवृद्ध्यादिकम् अभीष्टं कार्यं सम्पद्यते।

एवं च 'इकोगुणवृद्धी' सूत्रे 'इकः' इति प्रथमान्तपदस्य संगत्यै 'इति' पदस्याध्याहारोऽवश्यमेव करणीय इति वासुदेवदीक्षितप्रभृतीनां मतमिति पूर्वपक्षः।

इतिपदाध्याहारस्यानावश्यकत्वम् अपाणिनीयत्वञ्चेति स्थापनम्, 'इकः' पदस्य प्रथमान्तत्वनिराकरणञ्च :– पाणिनीयव्याकरणस्य संरचनां सूक्ष्मेक्षिकयाऽवलोकनेन तथ्यमिदं स्पष्टरूपेण परिलक्ष्यते यत् आचार्यः सूत्रेषु यत्र-यत्र अनुकरणशब्दान् प्रयुङ्क्ते, तत्र सर्वत्र वाच्यत्वेन अनुकार्यशब्दानामेव ग्रहणं करोति। तथा चाचार्यः तैस्तैः सूत्रैः अनुकरणशब्दानां वाच्यभूतान् अनुकार्यशब्दानेव कार्यं विदधाति। **यथा–** 'विपराभ्यां जेः'[9] सूत्रे 'जेः' पदम् 'जि=जये' इत्यस्य धातोः अनुकरणात् 'जि' प्रातिपदिकात् निष्पन्नं पञ्चम्यन्तं वर्तते। तथा च सूत्रे प्रयुक्तस्य 'जि' धातोरनुकरणभूतस्य 'जि' प्रातिपदिकस्य वाच्यरूपेण अनुकार्यशब्दः जयनार्थको 'जि' धातुः अभीष्टः इति कृत्वा विपरापूर्वाज्जिधातोरुत्तरवर्तिनः लकारस्य स्थाने आत्मनेपदसंज्ञकप्रत्ययानां विधानमनेन सूत्रेण क्रियते। अत्र सूत्रे 'जेः' इत्यत्र अनुकरणशब्दात् 'जि'

प्रातिपदिकात् दृश्यमानस्य पञ्चम्याः अर्थः, 'तस्मादित्युत्तरस्य'[10] इति सूत्रेण निर्दिष्टः 'उत्तरवर्तिनः स्थाने कार्यप्राप्तिरूपः' सुसंगच्छते। अत्र विशेषरूपेण ध्यातव्यमिदं तथ्यं यत् सूत्रेऽस्मिन् 'जेः' इत्यस्यानुकरणशब्दस्य प्रयोगेऽपि केनापि वृत्तिकारेण 'इति' पदस्याध्याहारो न विहितः। न च भाष्यकारेण अत्र 'इति' पदस्याध्याहारविषये किमपि उक्तम्। एवञ्च सूत्रेऽस्मिन् 'इति' पदस्याध्याहारमन्तरेणापि अनुकरणशब्दगडितसूत्रात् अभीष्टार्थसुलाभात्, 'इति' पदाध्याहारस्य आवश्यकतैव नास्ति।

आचार्यपाणिनेरियं प्रवृत्तिः अनुकरणशब्दगडितसूत्रेषु अन्यत्रापि सर्वत्र दृग्गोचरी भवति। यत्रानुकरणशब्दानां प्रयोगेऽपि 'इति' पदस्याध्याहारः न क्रियते। यथा– 'अनुपराभ्यां कृञः'[11], 'क्रीडोऽनुसंपरिभ्यश्च'[12], 'भुजोऽनवने'[13] इत्यादिसूत्रेषु प्रयुक्तैः क्रीञ्क्रीड्भुजैरनुकरणभूतप्रातिपदिकैः वाच्यत्वेन अनुकार्यभूतानां तत्तद्धातूनामेव ग्रहणं जायते, न तु तेषामर्थानाम्। तेन वाच्यभूतेभ्यस्तत्तद्धातुभ्य उत्तरवर्तिनो लकारस्य स्थाने आत्मनेपदसंज्ञकप्रत्ययविधानादिकार्याणां निष्पत्तिर्जायते। अत्र उक्तेषु सूत्रेषु क्वापि अनुकरणशब्दैः अनुकार्यशब्दानामर्थग्रहणं नेष्यते, अत 'इति' पदस्य अध्याहारोऽपि न क्रियते।

एवं प्रस्तुतसूत्राणामनुशीलनेन एतन्निश्चीयते यत् अनुकरणशब्दगडितसूत्रेषु प्रयुक्तानामनुकरणशब्दानामर्थनिर्धारणाय इति पदस्याध्याहारो न पाणिनिसम्मतः। अन्यच्च 'स्वं रूपं शब्दस्याशब्दसंज्ञा'[14] सूत्रेणाचार्यः व्यवस्थापयति यत् अस्मिन् व्याकरणशास्त्रे संज्ञाशब्दानतिरिच्य अन्यैः सर्वैः शब्दैः तत्तच्छब्दानां स्वरूपग्रहणमेव जायते, केवलं संज्ञाशब्दा एव संज्ञिरूपानर्थान् ग्राहयन्ति।

यत्र क्वचिदाचार्यः शब्दैः, स्वरूपग्राहिकामिमां व्यवस्थाम् उल्लंघ्य, अर्थं ग्राहयितुमिच्छतीति चेत्, तर्हि तत्र आचार्येण स्वमुखेन 'इति' पदं साक्षादुल्लिखितम्। यथा– 'न वेति विभाषा'[15] सूत्रे 'विभाषा' संज्ञां विदधन् संज्ञाकरूपेणोल्लिखितशब्दाभ्यां 'न वा' इत्येताभ्यां सहैव 'इति' पदमपि साक्षादुल्लिखति। अत्र 'न वा' शब्दाभ्यां सह साक्षात् पठितम् 'इति' पदम् 'न वा' शब्दयोः स्वरूपपरत्वमवरुध्य अर्थपरत्वमेतयोः सम्पादयति। एवं 'इति' पदस्य साहचर्यमहिम्ना 'न' इत्यस्य निषेधार्थस्य 'वा' इत्यस्य च विकल्पार्थस्य समुदितयोः 'विभाषा' संज्ञा भवति, न तु 'न वा' इत्येतयोः शब्दयोरिति।

एवमेव 'अदर्शनं लोपः'[16] इत्यत्रापि 'लोप' संज्ञायाः संज्ञिरूपेण 'अदर्शन' शब्दस्योल्लेखः कृतः। अत्र 'अदर्शन'– इत्यस्य शब्दस्य 'लोप' संज्ञा आचार्येण नेष्यते, अपितु 'अदर्शन' शब्दस्य योऽर्थः 'विद्यमानवस्तुनोऽभावरूपः' तस्येयं 'लोप' संज्ञा अत्र सूत्रे इष्टा। अत्र सूत्रे अदर्शनशब्दस्य स्वरूपपरत्वमवरुध्य अर्थपरत्वं सम्पादयितुम् 'इति' पदस्य अध्याहारो नेष्यते, अपितु उपरिष्टात् 'न वेति विभाषा' इत्यतः 'इति' पदस्यानुवर्तनं साक्षात् क्रियते।

एवं विश्लेषितैरुदाहरणैः स्पष्टमेतत् यत् आचार्य–पाणिनिः यत्र क्वचिदपि 'स्वं रूपं शब्दस्याशब्दसंज्ञा' सूत्रेण प्रतिपादितसिद्धान्तस्य विपरीततया संज्ञाशब्दभिन्नैः सामान्यशब्दैरर्थग्रहणमिच्छति तत्र सर्वत्र स्वकण्ठतः 'इति'–पदस्य साक्षादुच्चारणं वा करोति उपरिष्टादनुवर्तनं वा करोति। ईदृशेषु स्थलेषु 'इति' पदस्याध्याहारो नेष्यते। अतः निष्कर्षरूपेण वक्तुं शक्यते यत् 'इको गुणवृद्धी' सूत्रे 'इति' पदस्य ग्रहणं यदि आचार्यस्य इष्टम् अभविष्यत् तर्हि स्वप्रवृत्त्यनुरूपम् 'इति' पदस्य साक्षादुच्चारणम् अकरिष्यत्, यथा 'न वेति विभाषा',

'तस्मिन्निति निर्दिष्टे पूर्वस्य'[17] इत्यादिसूत्रेषु कृतो वर्तते। अतः आचार्यस्य प्रवृत्तेः विपरीतत्वात् 'इको गुणवृद्धी' सूत्रे 'इति' पदस्य अध्याहारः स्वीकर्तुं न शक्यते।

एवञ्च 'इति' पदस्याध्याहाराभावे 'इको गुणवृद्धी सूत्रे 'इकः' पदम्, प्रत्याहारत्वेन प्रसिद्धस्य 'इक्' शब्दस्य यः षष्ठ्यन्तो रूपम् 'इक्+ङस्'= 'इकस्' इति, अस्यानुकरणशब्दात् 'इकस्' प्रातिपदिकात् निष्पन्नं प्रथमान्तं स्वरूपपरमिति स्वीकारे सूत्रार्थस्य स्वरूपं सर्वथा भिद्येत। तथा च सति पूर्वस्वीकृतस्य अर्थस्य '**इकः इति षष्ठ्यन्तं पदमुपतिष्ठते**' इत्यस्य स्थाने '**इकः इति प्रथमान्तं पदमुपतिष्ठते**' इति स्वीकरणीयः स्यात्। एवं स्वीकारे प्रथमायाः विधीयमानविभक्तित्वात् तया विधीयमानगुणवृद्ध्योरेवाभिधानं भवितुमर्हति, न तु स्थानिनः। एवञ्च यत्र क्वापि 'सार्वधातुकार्धधातुकयोः', 'मृजेर्वृद्धिः'[18] इत्यादिभिः सूत्रैः गुणस्य वृद्धेर्वा विधानं करिष्यते तत्र सर्वत्र 'इको गुणवृद्धी' परिभाषया 'इकस्=इकः' इति प्रथमान्तं पदमुपस्थितं भविष्यति। तथा च विधीयमानगुणवृद्धिभ्यां सहैव, समानविभक्तिकत्वात् 'इकः' पदस्य सामानाधिकरण्यं स्यात्, न तु षष्ठ्यन्तेन 'अङ्गस्य' इत्यनेन सह इति। एवं सति 'इको गुणवृद्धी' परिभाषया अनिर्दिष्टस्थानिनोः गुणवृद्ध्योः स्थानिरूपेण इष्टस्य षष्ठ्यन्तस्य 'इकः' प्राप्त्यभावादस्य परिभाषासूत्रस्य प्रणयनमेव व्यर्थं स्यात्। अतः 'इको गुणवृद्धी' सूत्रे दृश्यमानम् 'इकः' पदम् षष्ठ्यन्तस्य 'इक्' शब्दस्यानुकरणशब्दात् 'इकस्' इत्यस्मात् निष्पन्नः, स्वरूपपरः, नपुंसकलिङ्गः, प्रथमान्तः इति मतं न कथमपि समीचीनमिति निर्णयः।

एतदतिरिक्तम् अनुकरणशब्दानां प्रयोगविषये सूत्रकारस्य अयमपि स्वभावो यदसौ कस्याञ्चिदसामान्यपरिस्थितौ मूलशब्दप्रयोगस्यासम्भवे सति किमपि विशिष्टोद्देश्यमभिलक्ष्यैव अनुकरणशब्दान् प्रयुङ्क्ते। तत्रानुकरणशब्दप्रयोगस्थले सर्वत्र अनुकरणशब्दानां वाच्यत्वेन तत्तदनुकार्यशब्दा एवाभीष्टा इति दृष्टिपथमायाति। यथा– 'अनुपराभ्यां कृञः', 'क्रीडोऽनुसंपरिभ्यश्च', 'व्याङ्परिभ्यो रमः' इत्यादिसूत्रेषु[19] सूत्रकृता कृञ्–क्रीड्–रमादिधातूनाम् अभिधानाय अनुकरणशब्दानां प्रयोगो विहितः। अत्रैतेषामनुकरणगडितसूत्राणां विषये विचारणीयमेतत् यत् किमर्थमत्र मूलधातूनां प्रयोगं विहाय तेषां स्थाने अनुकरणशब्दाः प्रयुक्ताः ?

अत्रोच्यते–

अत्र सूत्रेषु दृष्टानां कृञ्क्रीड्रम्प्रभृतीनाम् अनुकरणशब्दानाम् अनुकार्यभूताः, **करणार्थकः 'कृञ्' शब्दः क्रीडार्थकः 'क्रीड्' शब्दः, क्रीडार्थकः** 'रम्' शब्दश्चेति, सर्वे शब्दाः भ्वादिषु पठितत्वात् 'भूवादयो धातवः'[20] इत्यनेन सूत्रेण धातुसंज्ञकाः भवन्ति। अतः 'अर्थवदधातुरप्रत्ययः प्रातिपदिकम्'[21] सूत्रे अधातुशब्देन धातुसंज्ञकानां प्रातिपदिकसंज्ञायाः निषेधकरणादेतेषां कृञ्प्रभृतीनां प्रातिपदिकसंज्ञाया अभावे स्वाद्युत्पत्तेरसम्भवात् तेषामुत्तरवर्तिनः लकारस्य स्थाने यथेष्टं आत्मनेपदसंज्ञकानां परस्मैपदसंज्ञकानां वा प्रत्ययानां विधानाय कृञ्प्रभृतीनां धातूनां पञ्चम्याः निर्देशोऽपि कर्तुं न शक्यते। अस्यां स्थितौ सूत्रकारस्य समक्षे मार्गद्वयमासीत्। प्रथमस्तावत् सूत्रपद्धतिं विहाय गद्यसरणीं पद्यसरणीं वा अवलम्ब्य सविस्तरेण स्वकीयं कथ्यं कथयेत्, अथवा लाघवानुरोधेन स्वमतं प्रकटयितुं कृञ्प्रभृतीनां धातूनाम् अनुकरणशब्दानां यादृच्छिकप्रातिपदिकरूपेण प्रयोगं कुर्वाणः सूत्रपद्धतिमेवाश्रयेत इति द्वितीयो मार्गः। अत्र आचार्येण मार्गैक्यानुरोधेन लाघवानुरोधेन च अनुकरणशब्दान् प्रयुञ्जानेन द्वितीयो मार्गः सूत्रमार्ग एवावलम्बितः।

अस्याः परिस्थितेः सर्वथा भिन्नं, 'इको गुणवृद्धी' सूत्रे दृश्यमानम् 'इकः' पदम्, 'इक्' प्रत्याहारस्य षष्ठ्यन्तरूपस्य अनुकरणशब्दाद् 'इकस्' इति यादृच्छिकप्रातिपदिकान्निष्पन्नं प्रथमान्तं पदमिति मन्तव्ये कापि विवशता नास्ति। यतः 'इकः' इत्यत्र सामान्येन 'इक्' प्रातिपदिकात् (प्रत्याहारात्) षष्ठ्याः एकवचनमिति स्वीकारेऽपि इष्टसिद्धिस्तु जायत एव। तथा च 'इकः' पदे षष्ठीति स्वीकारे 'सार्वधातुकार्धधातुकयोः' इत्यादिविधिसूत्राणां प्रवृत्तिकाले 'इको गुणवृद्धी' परिभाषा अनिर्दिष्टस्थानीनां गुणादीनां स्थानित्वेन 'इकः' इत्येनं षष्ठ्यन्तं पदमुपस्थापयति। एवं सति षष्ठ्यन्तम् 'इकः' पदं समानविभक्तिकत्वात् 'अङ्गस्य' इत्यनेन षष्ठ्यन्तेन सह यथासम्भवं यथौचित्यं च विशेषणरूपेण विशेष्यरूपेण वा अन्वितो भूत्वा स्ववाच्यभूतान् इक्प्रत्याहारस्थान् वर्णान् (इ–उ–ऋ–लृ वर्णान्) गुणादीनां स्थानित्वेन प्रापयति। तत्र 'येन विधिस्तदन्तस्य'[22] परिभाषाबलेन विशेषणत्वेन अन्वितस्य इकः तदन्तग्रहणे सति, विशेषणभूतस्य अङ्गस्य वा तदन्तग्रहणे सति (तदन्तविधौ सत्याम्) इगन्तस्याङ्गस्य वा अङ्गावयवभूतस्य इकः वा यथेष्टं गुणादयो भवन्तीति इष्टसिद्धिः जायत एव। एतदेव सूत्रकारस्य पाणिनेरपीष्टमितिकृत्वा 'इकः' पदं षष्ठ्यन्तमेवेति सुवचम्।

एवं च 'इकः' पदे षष्ठीति स्वीकारे, अत्र षष्ठ्यन्तस्य 'इकस्' इत्यस्य अनुकरणशब्दस्य क्लिष्टकल्पनायाः, प्रथमान्तस्य 'इकः' पदस्य संगत्यै 'इति' पदाध्याहारस्य चावश्यकतैव नास्ति। अतः 'इकः' पदे प्रथमेति कल्पना, 'इति' पदस्य अध्याहारः तत्र वृतौ क्रियते इति कथनम् उभयमपि न तु युक्तियुक्तं न च पाणिनेरभीष्टमिति कृत्वा 'इकः' पदे षष्ठीत्येव साधुरिति निर्णयः।

सन्दर्भाः

1. अष्टा०, 1.1.3।
2. तदेवम्, 7.1.23।
3. तदेवम्, 8.2.66।
4. तदेवम्, 8. 3. 15।
5. तदेवम्, 1. 1. 62।
6. तदेवम्, 6. 4. 14।
7. तदेवम्, 1. 1. 63।
8. क. "इक इति षष्ठ्यन्तशब्दः स्वरूपपरः, नपुंसकलिङ्गः, प्रथमैकवचनान्तः। सोर्लुका लुप्तत्वाद् अत्वसन्तस्येति दीर्घो न। इकस्–शब्द इत्यर्थः। उपतिष्ठते इति शेषः। 'वृद्धिरादैच्' 'अदेङ् गुणः' इत्यतो वृद्धिरिति गुण इति चानुवर्तते। इति शब्दो अध्याहार्यः। यत्र विधीयते तत्र इत्यप्यध्याहार्यम्।" – बालमनोरमा।

   ख.. "सूत्रे षष्ठ्यन्तस्यानुकरणाच्छब्दस्वरूपतया नपुंसकत्वात् सोर्लुकि 'अत्वसन्तस्य' – इति दीर्घो नेति भावः।" – तत्त्वबोधिनी।
9. अष्टा०, 1.3.16।
10. तदेवम्, 1.1.67।
11. तदेवम्, 1.3.76।
12. तदेवम्, 1.3.21।
13. तदेवम्, 1.3.66।
14. तदेवम्, 1.1.68।
15. तदेवम्, 1.1.44।
16. तदेवम्, 1.1.60।
17. तदेवम्, 1.1.66।
18. तदेवम्, 7.2.114।
19. तदेवम्, 1.3.79, 1.3.21, 1.3.83।
20. तदेवम्, 1.3.1।
21. तदेवम्, 1.2.45।

LEXICAL CAUSATIVES IN SANSKRIT

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Lexical causatives are morphologically or analytically unmarked simple verbs having embedded causative sense in their basic meaning. In verbs like *open*, *grow* or *melt*, the relation between noncausative and causative use of the same verb creates a confusion regarding the actual lexical meaning and is a major issue in linguistics. Sanskrit causatives are morphological by nature but sometimes lexical causativity also comes into view. Such cases are treated under *antarbhāvitaṇyarthaḥ* (embedded / included causativity) in Vyākaraṇa tradition. There are semantic as well as syntactic methods of identifying a lexical causative. Taking clues from traditional commentaries this can be stated that as a transitive verb shifts from intransitive or reflexive-passive (*karmakartṛ*) to transitive, the real meaning of a verb witnesses a causative sense and the verb acquires multiple meaning. But only verbs that regularly feature in a causative sense in the usage can be marked as lexical causative. The structure of *Dhātupāṭhas* recognizes this valency structure. Following this suggestion some roots can be identified as lexical causatives. Syntactically ditransitive constructions of Sanskrit come close to lexical causatives as double objects are common feature of causatives in universal linguistics. In *Vākyapadīya* this possibility is discussed at length and ultimately discarded with recognition that these verbs can be distinctly paraphrased as causatives.

Lexical causatives are morphologically unmarked causative forms. There is no free morpheme in a lexical causative and gives the causative sense as a part of its basic meaning.[1] Examples of such verbs are *kill* (causative to *die*), *show* (causative to *see*), *fell* (causative to *fall*), *teach* (causative to *learn*), *etc.*[2] Whether Sanskrit has lexical causatives in a similar way to English or Japanese can be a matter of contemplation.[3] Parallel to the causative verb 'kill' which has semantic counterpart in many other languages Sanskrit has *han* (kill) (Japanese : *koros*). The corresponding noncausative

Key words : *antarbhāvitaṇyarthaḥ*, intransitive, transitive, ditransitive, reflexive-passive (*karmakartṛ*).

semantic component is *mṛ* or *naś* which is similar to die in English. But whether kill/*han* is an exact semantic representation of cause to die/*mṛ* is again a matter of confusion. Recent researches show that kill differs from its analytical counterpart in space, time and directness. 'John caused Peter to die in Africa' does not imply that John was in Africa, while 'John killed Peter in Africa' does imply so.[4] Whether *hanti* and *nāśayati* are different in semantics in sentences like '*indraḥ vṛtraṃ nāśayati*' and '*indraḥ vṛtraṃ hanti*' is a subject to careful study.

There are however another kind of lexical causatives which do not deviate from the lexical meaning of the root but shifts from noncausative to causative or *vice versa* according to syntactic structure. For example :

English	Sanskrit
The plant grows ....(1)	*tṛṇaḥ vardhate* ....(1)
I grow a plant...............(2)	*tṛṇaṃ vardhyāmi* ....(2)

In sentence (1) *grow* is non-causatives but in sentence (2) *grow* is causative as someone 'causes the plant to grow'. But the causative verb does not alter or takes any extra morpheme to show the noncausative–causative shit in meaning. Semantic counterpart of *grow* is *vṛdh* in Sanskrit. One can easily notice that here the causative suffix marks the causative shift of the noncausative verb. It is unlikely for Sanskrit to have causative verbs like show or fell as it is in English but that roots sometimes express a causative sense as its primary meaning especially like the later kind is evident in some cases. These cases come under the concept of '*antarbhāvitaṇyarthaḥ*' 'implicit/ included causative sense' as it is coined in linguistic terminology of Sanskrit.

1. An easy way to look into the position of lexical causatives in Sanskrit is to see whether any such discussion ventured into the literature or grammar. The answer came out to be very exciting.

1.1 In the discussion regarding the sūtra '*hetumati ca*'[5] there once appears an observation in *Mahābhāṣya* that a root by itself can denote causation.[6] For example: *pañcabhir halaiḥ karṣati* = 'He ploughs the field with five ploughs'.

Why should *karṣati* be regarded as denoting a causative meaning ? This is because the actual action is not performed by the person referred by the finite verb. The doers are the five ploughs; the person is sitting quite on them and causing them to plough the field. So, with agreement to the person who is the causer of the action *karṣayati* should be used instead of *karṣati*.[7]

So, the sentences should logically look like: *pañcabhir halaiḥ karṣayati* = 'He ploughs the field with five ploughs'.

In fact, this situation inspires to constitute an idea that all verbs denote causativity by itself and *ṇic* is merely a co-signifier (*dyotaka*) in the normal causative verbs. This view is called *prakṛtyarthaviśeṣaṇapakṣa* (the principle of causative suffix as modifier of the root meaning) in *M. Bh.*[8] This view however is refuted as a *pūrvapakṣa* by Patañjali, because otherwise all verbs will end up as lexical causatives and there will be no difference between *karoti*: *kārayati, pacati* : *pācayati*. After a long discussion on this topic Patañjali shows the limitations of the idea and establishes that meaning of causativity pores from the suffix (*ṇic*) and is not denoted by the root. So, he stands for *pratyayārthaviśeṣaṇapakṣa* (the principle of causative suffix as the meaning giver).[9] Haradatta in *Padamañjarī* revisits the same topic while commenting on *Aṣṭ*. III. 1. 26 and articulates that *kṛṣ* is an exception as far as signifying causativity is concerned. One should not come to a wrong conclusion that all simple roots denote causativity.[10] Taking the discussion ahead Muni Lāvaṇyavijaya in *Dhāturatnākara* discusses this topic at length. At the beginning of the description of the roots of *curādi gaṇa* (tenth class of the *Dhātupāṭha*) he takes up the question of whether 'the action of a causer' (*prayoktṛvyāpāra*) is *prakṛtyarthaviśeṣaṇa* or *pratyayārthaviśeṣaṇa*. He too mentions that some roots can refer to a causative sense even without a causative suffix while some other can do so only with the aid of the suffix.[11]

The significance of this discussion for our purpose is that though all the commentators at the end of the discussion refute the point that all roots are causative but they still recognize the fact that at least some roots *kṛṣ etc.* do denote causativity as its own meaning. This arrangement clearly shows that *kṛṣ* is a lexical causative as the term is coined in contemporary linguistics and there can be other such verbs in Sanskrit. *Pūrvapakṣa* in Indian texts are not always the voice of opposition but often carefully crafted to rise different issues associated with any subject matter. They are complementary to the *siddhāntapakṣa* as they engross different related aspects. The discussion regarding *ṇic* being merely co-signifer or genuine meaning carrier also is of this kind. It confirms the fact that there are a few lexical causatives in Sanskrit though not each and every verb can be considered as such.

2. To begin the search for more lexical verbs in Sanskrit we have to decide a criteria or a sign of causativity in the expression along the line of which we may put a verb as causative or noncausative. For doing so the relation between causative and noncausative counterpart of a root has to be clearly defined. But this relationship is not unambiguous. In fact, this is one of the most debated issues of modern linguistics

and proved to be most critical to generative semantics. Both semantic and syntactic features can be employed to identify a lexical causative verb. Let us first take the semantic method.

2.1 Verbs like *open, melt, grow, etc.* venture into both causative and noncausative meaning. Now the question the question arises which kind of meaning is causative and which is non causative. Much has been written on this topic. Initially it has been suggested that there are not one but two verbs corresponding to the two meanings. But Filmore's case grammar showed that the verbs are one but capable of taking different arguments. These verbs obligatorily need an object and optionally an 'agent' and an 'instrumental'. When the verb takes an agent along with the object it functions as a transitive and causative.[12] But this premise did not stop the debate. Rather increasing the debate different explanations about the lexical causatives are worked out till then. We shall not go into those details. Rather we shall try to find out how Vyākaraṇa can contribute to this ongoing discussion.

Let us now come back to the case of Sanskrit. The question is, are there any such verb in Sanskrit ? We have already seen that *kṛṣ* is traditionally been regarded as a lexically causative verb. Let us see how Patañjali explains this case.

2.2 In *M. Bh* where the discussion on whether the causative suffix is a primary denominator (*abhidheya*) or a co-signifier (*dyotaka*) appears there arises a question that if causativity is a faculty of causative suffix then how come a root denotes it by itself as it is in the case of *kṛṣ* ? The explanation that Patañjali presents is as follows : Roots can have different meanings. So, sometime simple roots apart from denoting their substratum denote the action of the causal agent also. *Kṛṣ* is a root of this category.[13] So, it includes causativity in the root meaning. As causativity is already conveyed by the finite verb in *karṣati* there is no need of applying the causative suffix (*ṇic*) all over again (स्वशब्देनोक्तत्वान्न भविष्यति (*ṇic*)).[14] What is striking in the statement is the position that as roots have multiple meaning even a simple finite verb like *pacati* can also denote causativity. Now, how is it possible that *pac* which invariably takes a causative suffix can do the same without it ? Will not such disorderliness cause confusion in the sense ? What does Patañjali mean when he says 'roots have multiple meaning' ?

In the answer of these questions not only lies the key to find out lexical causatives of Sanskrit but also the standpoint of Vyākaraṇa regarding the issue of noncausative-causative use of the same verb roots.

Let us consider following sentences :

odanaḥ sidhyate/ pacyate (rice cooks/ boils) .....(1)

saḥ odanaṃ sādhayati (He cooks/ boils rice).....(2)

||

saḥ odanaṃ pācayati (He cooks/ boils rice) ═══ *saḥ odanaṃ pacati* (He cooks rice) ......(3)

Saḥ odanaṃ pacati (he cooks rice) does not look like a causative when seen independently. But whenever we take sentence (1) (the passive-reflexive and intransitive use of the root) and sentence (3) together the causative relationship existing between the two sentences becomes distinct. That *pacati* serves as causative is clear as it equals in semantics with the causative form of *sidh* 'to boil/cook' (*sādhayati*) which carries the same meaning of cooking. So, semantically *pacati* becomes equal to *pācayati*. *Pacati,* however, can never mean 'makes someone cook' (causing the agent) but it will mean 'getting something cooked' (causing the object-agent or *karmakartṛ*), while the true causative *pācayati* can mean both the arguments.[15] The verbs such as open, break, grow or melt show causative sense when they are generated from the respective passive reflexive or simply intransitive base like *pacati* in this case.

Now the question is if *pacati* can give a causative sense then every transitive verb should come into causative sense without a causative suffix. In that case will all such verbs be called lexical causative ? The answer is definitely negative as Patañjali has already stated. Though transitive verbs carry an amount of causativity yet whether a verb will be called lexical causative or not depends on convention and usage. If a verb conventionally comes both into the passive-reflexive or intransitive sense and into the transitive causative sense then the verb can be marked in the lexicon as a causative verb. Verbs like grow, melt, break, *etc.* come into this category as the causative relationship between the intransitive and transitive use of these verbs are in usage. In light of this understanding what Patañjali means by multiple meaning is also clear. Multiple meaning stands for multiple valency of a verb. Though the general or lexical meaning of a verb remains the same yet with valency changing the actual or syntactical meaning gets altered and the 'same meaning' of a verb can come in intransitive, transitive or causative sense.[16] Let us see in Sanskrit lexicon of roots that whether such 'multiple meaning' is documented or not.

It can be noticed that in the *Dhātupāṭha* that sometime a root having the same lexical meaning is documented in different classes on the basis of its appearing in different forms. Some homophonous roots clearly differ in meaning such as ***vid*** 'to know' belongs to the second major group (*vetti*), *vid* 'to be' to the fourth major group *etc.* But there are roots that do not defer in the same way. For example : *mid* 'to moist' in first group (*medati*) 'to make moist or moist' and fourth group (*medyate*) 'to be moist'; *prī* 'to please' in fourth group (*prīyate*) 'to be pleased' and in ninth group (*prīṇāti*) 'to make delight/ delight' and finally in 10th class (*prīṇayati*) 'to make delight or delight'; These roots are not homophonous but one and the same. The change in 'meaning' is really a change of valency. The fourth group of roots show an intransitive valency in most cases. There phonological shape supports this fact[17]. The roots of ninth class come with a nasal inserted and in transitive sense.[18] They are considered as 'different roots' in Pāṇinian system not only to arrange their phonological operations but also to mark the difference in propositional semantics also. Roots with changed valency construct different propositions which effect the grammatical relation and case marking of the sentence. Though the general meaning is same like *mid* 'to moist' or *prī* 'to delight' in all the *gaṇas* yet the propositional meaning of the sentence vary intensively because of the alteration of syntactic position of agent and object. The syntax of *medati, medyate* and *medayati* are different. This is same with *prī. Prīyate* comes with an agent which is the object of the verb *prīṇāti.* As the substratum of the two components of a verb (result and action) namely object and agent is different in *priyate* and *priṇāti* the two verbs should be considered different at least in grammar irrespective of the fact that they somehow come close in their meaning, meaning in its general sense.

We can execute a pattern of some roots that appears in multiple classes. Verbs with altered valency level (intransitive/ transitive) appear chronologically in following classes : *divādi gaṇa, bhvādi gaṇa* and *kryādi* (or *rudhādi*) *gaṇa* (nasal class) and *curādi gaṇa* (the true causative derived from *karmakartṛ* or object-agent). For example : ***yuj*** *'to join'* : *yujyate* (*divādi gaṇa*) 'is joined or united with'; *yunakti/yuṅkte* (*rudhādi gaṇa*) 'to join'/ 'to make to be joined'; *yojayati* (*curādi gaṇa*) *'to join'* / 'to make to be joined', ***prī*** 'to please' : *priyate* (*divādi gaṇa*) 'is pleased'; *prīṇati* (to please/makes to be pleased) and *prūṇayati/ prāyayati (curādi gaṇa)* 'to please or makes to be pleased'[19], ***jṝ*** 'to grow old'; *jīryate* (to be digested/to be old), *jṛṇāti (kryādi gaṇa)* 'to grow old'/ decay/digest; *jarati (bhvādi gaṇa)* in the same meaning, *jārayati* (*curādi gaṇa*) 'to grow old, decay/ to digest'. ***sah*** 'satisfies':

sahyati/sahate (divādi gaṇa) sahati (in epic) 'is satisfied'/ satisfies; *sāhayati (curādi gaṇa)* 'makes to be satisfied/ satisfies'. In the same way *lī* (to melt) : *līyate (divādi class), lināti (kryādi gaṇa), layati/ līyate (bhvādi class)* and *lāyayati (cur class), tap 'shine' : tapyate (divādi class)* 'is heated' *tapati (bhvādi class)* 'shines' 'makes hot', *tāpayati (cur class)* 'makes hot', *tṛp* 'to satisy' : *tṛpyate (divādi gaṇa)* 'satisfied', *tarpati (bhvādi gaṇa)* 'to be satisfied'/ satisfies, *tarpayati (curādi gaṇa)* 'to make satisfy'.[20]

Many other roots following similar patterns can be identified. The roots that show up in *parasmaipadī* transitive form in *bvādi, kryādi* and other transitive *gaṇas* can be called as lexical causative in relation to the intransitive and passive-reflexive usage of *divādi gaṇa*.

That simple transitive verbs are occasionally regarded as lexical causative in Vyākaraṇa is evident from the existence of the concept of *antarbhāvitaṇyarthaḥ* or implicit sense of causativity of simple roots. *Antarbhāva* in *'Dictionary of Sanskrit Grammar'* is treated as "inclusion of an element (of sense) in what has been actually assigned." As an example of *antarbhāvitaṇyarthaḥ, Kāśikā* cites the sentence 'देवदत्तमुपरमति' (He/She) ceases/ terminates/ causes death to Devadatta. *Kāśikā* comments : उपरमयतीति यावत् अन्तर्भावितण्यर्थोत्तर रमैः ।[21] *(upa) ramati* is not endowed with the causative suffix but still gives the causative meaning which is logically denoted by *uparamayati*. The root *ram* here includes the causative sense in itself. So, it is a case of *antarbhāvitaṇyarthaḥ ram* is basically in intransitive *ātmanepadī* (comes in middle endings) root and means 'to be pleased or delighted (*ramate*)'. When it has *upa* as its prefix *ram* changes valency and becomes transitive with the meaning 'to cease/ stop/ end/ terminate'. In such case it takes *parasmaipadī* endings. Since *ram* is intransitive it logically needs a causative suffix to express transitive-causative sense. But the mere *parasmaipadī* ending here performs the task. That is why, *uparamati* is arced as a case of implicit causativity.

2.3. Let us now come to syntactic method of identifying a lexical causative. Causatives are often seen with two objects where the underlying subject being displaced from its place takes the next place of object in the case hierarchy. In Sanskrit causatives doubling their direct objects of even transitive verbs are common (verbs of eating, knowing, *etc.* for example).[22] Such a kind of syntactic typology is not common for simple verbs in universal linguistic scenario. But in Sanskrit we find a number of simple verbs that double up their direct objects. These verbs are listed in

M. Bh as well as *Siddhānta Kaumudī* : ***duh*** 'to milk', ***yāc*** 'to beg', ***pac*** 'to cook', ***daṇḍ*** 'to punish', ***rudh*** 'to obstruct or confine', ***pracch*** 'to ask', ***ci*** 'to collect', ***brū*** 'to tell', ***śās*** 'to instruct', ***ji*** 'to win', ***manth*** 'to churn', ***muṣ*** 'to steal', ***nī, hṛ, kṛṣ*** and ***vah*** 'to take or carry'. These verbs take two objects in their simple.[23] For Example :

Verb	Principal Object	Secondary Object
dogdhi	*payaḥ*	*gām*
to milk	milk	cow
yācate	*vasudhām*	*balim*
to beg	earth	Bali
pacati	*odanam*	*taṇḍulān*
to cook	rice	rice–grains

In syntax they are exactly like the causative. This behaviour prompts to look closely the nature of the verbs. Once again, let us take refuge to the tradition of Indian grammar. Bhartṛhari discusses the possibility of ditransitive verbs being causative at length. According to this view ditransitives are causative and the secondary objects is actually an underlying subject. The same rule which is responsible for the double objectivization of causatives of intransitives applies here. The *kārikā* is as follows :

अन्तर्भूतणिजर्थानां दुह्यादीनां णिजन्तवत्।
सिद्धं पूर्वेण कर्मत्वं णिजन्ते नियमस्तथा॥[24]

"In the case of roots like '*duh*' which involve the meaning of the causative suffix, cow, *etc*. become objects by the first rule as in the case of roots ending in the causative affix. That is why, there is restriction in regard to the roots ending in the causative suffix."

Helarāja explains the inherent causativity of the verbs elaborately : "अन्तर्भूतो वाच्यताया णिजर्थः प्रयोजकव्यापारः प्रैषलक्षणो येषां दुहियाचिप्रभृतिनां, तेषां प्रयोगे 'गां दोग्धि पयः',......यथा 'गमयति गृहं देवदत्तं यज्ञदत्तः' इत्यत्र णिजन्तविषये प्रयोज्यस्य प्रयोजकव्यापारेणाप्यमानत्वादिति।"[25]

The verb *duh etc* imply the idea of somebody causing somebody else to do something (*praiṣa*), *i.e.*, the meaning of *ṇic*. Hence, *gāṃ dogdhi payaḥ* would be explained as *gāṃ kṣārayati* 'he milks the cow' or he causes the cow to milk............(causative) *gauḥ kṣarati* 'cow milks milk'............ (noncausative), *dogdhi* then has a noncausative counterpart in *kṣarati*. (गौः पयः क्षरति, देवदत्तः तां क्षरन्तिं क्षारयति इति दुहेरर्थः)[26]

Thus, here cow being treated as a cause (*prayojyakartṛ*) becomes a *karman* of the causative action in a normal way. Helarāja explains further that though milk is the most wished thing in the act of milking but it is only true so long as we treat it as the object of *kṣarati* (*gauḥ payaḥ kṣarati*), but as soon as *kṣāraṇa* (*gāṃ kṣārayati*) is taken as the meaning the cow becomes the object and not the milk. As the cow is then the *prayojya kartṛ* (तत्र क्षरणेनाप्यमानत्वात् पयः कर्म क्षारणनाप्यमानत्वात् गौः). All the roots enumerated as ditransitives are explained as involving the meaning of causative by Helarāja (पौरवं गां याचते, दापयतीत्यर्थः, 'गामवरुणद्धि ब्रजम्' इति प्रविशन्तिं प्रवेशयतीत्यर्थः...... ।)[27]

Explaining how a simple root gives a causative meaning Helarāja takes the same argument as Patañjali: अत्र च प्रैषो व्यर्थो धातुनैव स्वीकृत इति णिज् न भवति. The causativity is expressed by the root itself that is why morphological affix is not used.

Bhartṛhari however do not admit that ditransitive verbs are fully causative in nature and he shows some inherent differences between morphological and lexical causatives. These discussions however remind us the ongoing debate on the relation between morphological causatives and lexical causatives. But it is evident that Bhartṛhari do concludes that verbs like *duh* and *nī* can be distantly paraphrased with causatives and yet are not real causatives.[28]

REFERENCES :

1. Formal types of causatives can be distinguished according to how the 'cause' is expressed. After examining a large number of languages linguists are able to identify the following types of causatives. Productive Causatives (syntactic and morphological) and Lexical Causatives. Different from the lexical causatives are productive causatives. They are regular productive forms and can be derived through syntactic processes. Productive forms are realized with the use of an exclusive marker dedicated for the causative sense. This causative marker can be an auxiliary such as English *cause* or *make*, or it can be an affix such as *aya* in Sanskrit or *sase* in Japanese.

2. As lexical causatives are non-productive they are limited in number and must be listed in the lexicon. In some cases lexical causatives can be traced as an evolution of morphological causatives which might be regular in earlier period. For example in arise : rise or lay: lie a hazy relation between the noncausative and causative counterparts can be established on the basis of their phonetic compatibility. But in case of kill : die or teach: learn such a relation is out of question.

For a detail discussion on typology of causatives refer to Kulikov, L. I., "Causatives", *Language Typology and Langage Universals : As International Handbook*, ed. Herausgegeben Von, *at.al*, Walter de Gruter, Berlin, New York, Vol. II, 2001.

3. Sanskrit generally forms morophological causatives. For example :
   bhavati (simple) (is) : bhāvayati (causative) (causes to be)
   Karoti (simple) (does) : kārayati (causative) (causes to do/ makes)
   The causative suffix can be easily identified. It is *'aya'* (in Pāṇiniyan terminology it is called 'ṇic'–'i' with operational indicators) in between the root and the conjugational suffix while making the root vowel strong (*guṇa/ vṛddhi*).
4. "There are few words whose meaning has been so often discussed as "kill"....."kill" has become a symbol of a whole class of words which elude semantic analysis in a most tantalizing way." Wierzbicka Anna, Why "Kill" Does Not Mean "Cause to Die" : The Semantics of Action Sentences, *Foundations of Language*, Vol. XIII, No. 4 (Nov., 1975), pp. 491. For a detail discussion on the difficulties of a semantic analyses of the relation of lexical-nonlexical causative verbs see Shibatani, M. "The Grammar of Causative Constructions: A Conspectus", *The Grammar of Causative Constructions*, ed. Shibatani, *Syntax and Semantics* Vol. VI, Academic Press, London, 1976, Maccawley, J. D. *The Role of Semantics in a Grammar*. In Bach, E. and Harms, R. T. (Eds.), 1968.
5. *Aṣṭ.*, III. 1.26.
6. *Mahābhāṣya* (here after *M. Bh*) on *Aṣṭ.*, III. 1.26.
7. This is explained in Padamañjarī : 'योऽप्येकान्ते तूष्णिम् आसीनो भक्तबीजबलीवर्दैः प्रतिविधत्ते, स उच्यते-पञ्चभिः हलैः कर्षतीति', *Padamañjarī* (here after *Pad. M*) in *Aṣṭ*, III. 1.26.
8. *M. Bh.* in *Aṣṭ.*, III. 1.26.
9. *Ibid.*
10. ....न पुनः तद्दर्शनेन सर्वत्र प्रकृत्यर्थत्वम्। *Pad. M.* in *Aṣṭ.*, III. 1.26.
11. "क्वचिद् णिजभावे प्रेक्षणादिप्रयोक्तृव्यापारो गमयते यथा पञ्चभिः हलेः कर्षतीति क्वचिद् णिजुत्पन्ने प्रेक्षणादेः प्रतियत्तिः।" धातुरत्नाकर।
12. Fillmore, Charles J., "Lexical entries for verbs." *Foundation of language*, 1965. Dordrecht, Holland: D. Reidel. 1968. p. 27 and 36. For a brief discussion see Kastovsky, Dieter. "Causatives", Foundation of language, Springer, Vol. X, No. 2 (July 1973), pp. 256–260.
13. ".........अनेकार्थत्वाद् धातुनां तादर्थ्याद् वाधिश्रयणवत् प्रयोजकव्यापारोऽपि पचादिवाच्यो भवति तद् यथा पञ्चभिः हलैः कर्षतीति.......।" *M. Bh* on *Aṣṭ.*, III.1.26. for the entire discussion see text.
14. *M. Bh* in *Aṣṭ.*, III.1.26.
15. The example is based upon Bhartṛhari's treatment and explanation. Bhartṛhari summarizes the illustration:

    ब्रवीति पचतेरर्थं सिद्ध्यति न विनाणिचम्।
    स ण्यन्तः पचतेरर्थे प्रकृते व्यपतिष्ठते॥ *Vāk.* III.7.61.
16. While explain the syntax of a reflexive verb (*karmakartṛ*) Bhartṛhari made this point very clear. On the question that how can a root (say *pac*) sometimes denotes a thing which is subordinate to the activity of the main agent and sometime denotes a thing which is not subordinate but agent of its own action. Bhartṛhari says in such cases the root should be considered as two different roots, as different as '*pac*' and '*sidh*' are different from one another. In *pacyate* and *pacati* there are different roots but they looks similar because of their phonological similarity and because of their same nature (denoting the same concept) 'to cook' they are taken as one.

    "तानि धात्वर्थराण्येव पचिसिद्ध्यतिवद् विदुः।
    भेदेऽपि........तुल्यरूपत्वादेकत्वपरिकल्पना:॥" *Vāk.* III.7.57.

In this connection Helarāja explains that what is meant by *dhātvantara* is not an all together different root. What it means is a root with different meaning should be regarded as different. But this does not debar the sameness of the root.

17. Many roots with passive sense come with '*ya*' sign and middle endings (*prīyate, dhriyate, vidyate, jāyate, etc.*) which is a marked passive, still others show a middle ending which is again a mark of intransitivity or unmarked passivity (clear in early period, later obscure to some extent) or it can also be the intransitive form of roots belonging to other groups with a transitive form. The roots that take '*ya*' with active endings and passive meanings (*śāmyati 'to be relieved', jīryati* 'to be digested', *etc.*) can be explained also as in Veda active ending in the sense of passive is not very uncommon.
18. Nasalization is a major device of transitive formations.
19. Clearly *prāyayati* is derived from *priyate* of *divādi gaṇa*. In *M. Dh.* there is a comment of Mādhava that according to *puruṣakāra,* maitreya the root is of *divādi gaṇa* and the form should be *prāyayati* alone. But the commentators differ in their opinion as it is clear from the comment "*atra kecana dhātuvṛttikārā 'dhūñpr īñornugvacanam' iti paṭhantaḥ prīṇayaṭi ityudāharanti*" *M. Dh.* X. 228.
20. The roots that are mentioned here are treated in *M. Dh.* in X. 201,228, 208, 203, 205, 211, 212. *jṛ 'to grow old', sah 'to satisfy', lī to melt', tap 'to shine'* and *tṛp 'to satisfy'* are basically intransitive verbs. But the active endings can be used as a causative also. For example : तपस्तपति धर्मांश कथमाविर्भविष्यति। (intransitively used); तेजसा विश्वमिदं तपन्तम् (transitively used). It is with this causative relation of the active endings with the middle that makes the *aya*– form which are true causatives parallel to the simple.
21. *Kāśikā* on *Aṣṭ.*, I. 3. 84.
22. In many languages the doubling of direct object (for transitive causatives) is not allowed. There the subject passes to the text empty slot (indirect object) in the case Hierarchy. See Comrie, Bernard, "The Syntax of Causative Constructions: Cross-Language similarities And Divergences", Syntax and Semantics, vol–VI, pp 284–86.
23. The list given here is based on the list found in the *Siddhānta kaumudī* (on *Aṣṭ.*, I. 4.51) :

    दुह्याच्पच्दण्ड्रुधिप्रछिचिबृशासुजिमन्थमुषाम्।
    कर्मयुक्स्यादकथितं तथा स्यान्निह्कृष्वहाम्॥

24. *Vāk.*, III.7.73.
25. *ibid.*, Helarāja, 1
26. *Ibid.*
27. *Ibid.*
28. S. D. Joshi and J.A.F. Roodbergen following conclude that in sentences like *gāṃ dogdhi payaḥ etc* the cow must be considered principal object (*pradhāna karman*). See Joshi, S.D. and Roodbergen, J.A.F. "*Patañjali's Vyākaraṇa–Mahābhāṣya, Kārakāhnika, with Introduction, Translation and Notes.*" Publications of the Centre of Advance Study in Sanskrit, University of Poona, 1975, p. 183.

    To get a new age discustion regarding the solution of ditransitive passives dilemma see Deshpande, M.M., "Ditransitive Passive in Pāṇini", *Indo-Iranian Journal* 34: 1991, pp. 19–35.

RITUALS FOR THE DEAD IN EARLY INDIA: A CULTURAL PERSPECTIVE

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The term *Saṁskāra* (ritual) is derived from the Sanskrit root *Saṁ+kṛ+ghañ* and used in a variety of ways with different meaning and in different perspectives from the Vedic to present day, but it purposes remain the same from earliest times to present day. We do not find its correct word in English, but scholars used different English words, such as ceremony, rite, polite observances or purificatory rite and sacrament, but these English words do not give the full meaning of the word *Saṁskāra.*[1] A better approach to the rendering of *Saṁskāra* in English is made by the latest word ritual with a cultural perspective which has got it own peculiar associations gathered round it through the ages. It can be used in its correct sense as obsequial ceremonies/ sanctifying ceremonies[2], for sanctifying the body, mind and intellect of an individual, so that he might became a full-fledged member of the community. But early Indian rituals also combine a number of preliminary consideration and rites and other accompanying regulation and observance, all aiming at not only the formal purification of the mind but at sanctifying, impressing, refining and perfecting the entire individuality of recipient. With the passage of time these *Saṁskāras* were reduced to the meaning or the level of rituals. The ritual with its producing a peculiar indefinable kind of merit for an individual who underwent them "a peculiar excellence due to the rites ordained (by the Hindu law givers), which resides either in the soul or in the body."

The real objective of these rituals for the dead were beset with many difficulties. It was surmised that anything ancient must be superstitious, but did not keep in mind their cultural values of ancient Indian society which was the product of its time, these ritual came into being due to conscious forces governing the evolution of ancient Indian society, when man tried to improve upon nature, with the passage of time considerable refinement and culture was introduced into the social customs and ritual in a variety of ways. "The death of a man was made easy by previous arrangement and his soul was given solace and help its journey to the other side of life."[3]

No doubt, these rituals were called as a matter of faith. But none can deny the operation of the cultural objective underlying the ritual for the dead in early Indian society. Thus, these ritual were declared mandatory by sociologists with a object to evolve uniform culture, having with the same ideal in life. The ancient Indian form a peculiar race with a wide cultural background, influenced and assimilated the people who came in contact with by their cultural scheme.

Funeral rituals of a 'Hindu' close the concluding chapter of human life. At the departure of human being from this world his relative consecrate his/her death for his/her future felicity in the next world. Therefore, the ritual for the dead were performed with meticulous care. To an early man death was not the natural end of life, but an abnormal event which shocked him to the core and refused to accept the necessary end of worldly life. In the futile attempt for averting death, many rituals of primitive type arose. But the contrast between life and death was so striking that man had ultimately to accept it as the natural end to the human life. He, then, made the proper arrangement for making death easy.[4] The relative of dead had some mixed feeling towards the dead, it was felt that dead had still some interest in his family matters, therefore, used to linger about the house, so formal farewell address was given to him/her and was asked to depart.[5]

Removing of dying man from the bed :

When the death approaches, the dying man was removed from the bed and laid him on the earth along with the bedding. The man was losing all his/ her strength, the person attending the dying man spreaded grass on the ground and placed him as it with the hymns '*synomai bhava*'[6] O earth, may you be good to this dying man. To promote his future weal dying man made presents to the *brāhmaṇa* and the needy, some grain, money and the cow was the most valuable gift, called *vaitaraṇī*, the conductor of the dead over the stream of the underworld. This custom still exist among Hindu *gaudāna*[7] or a gift of a cow, whose horns were ornamented with gold or silver rings, while her neck was garlanded with flowers and her body covered with a piece of new cloth. The tail was given in the hand of the dying person, with the belief that the tail of the cow, would enable him to cross all obstacles to reach heaven. When Aryans settled down in India they began to burn their dead, certain hymns regarding the burning of the body on the funeral pyre are depicted.

> "Burn him not up, not quite consume him, Agni,
> Let not his body or his skin be scattered.

When he attains unto the life that wait him,
He shall become the deities controller.
The sun receive thine eye, the mind thy spirit,
Go, as thy merit is to earth or heaven.
Again, O Agni, to the Fathers send him who,
Offered the ghee, goes with own oblations."[8]

The bier (*arthi*) was made of *udumbara* wood or made of the bed on which the deceased laid prior to his/ her death on of a bamboo. The skin of a black antelope was placed on the bier with the haring side downwards, and head pointing to the south, the corpse was to be laid thereon with the face upwards,[9] later on the antelope skin was dispensed with. The hair, the beard and the nails were cut off from the dead body. Relative made provision for plenty of sacrificial grass, wood and ghee. The ghee mixed with curd was used in the ritual for dead. The relatives of the dead carried sacred fire and vessels for cremation ground. The chief mourner, generally, the eldest son of the dead,[10] was followed by the funeral bier and the latter was followed by the relatives, all the *sapiṇḍas* joined the funeral procession of the dead who were adults including woman.[11] When they arrived at the place of cremation, the performer of the rituals walked three times round the spot with his left side turned towards it and with a 'Śamī branch' sprinkles water on it, recited an verse, 'Go away, withdraw and depart from here.[12] The performer of the ritual placed the fire south-east on an elevated corner of that place. He placed the Dakṣiṇā fire to the north-west. After that a person who knew the procedure piled up between the fire and a pile of fuel. The journey from the house of the dead to the cremation ground was divided into three parts and the funeral procession stopped at every halt where special rituals were performed.[13] A very peculiar custom is noticed that the wife of the deceased lied down on the pile to north of the dead body.[14] But, this inhuman custom, however, was discontinued in *Ṛgvedic* time itself. We get an idea of substitution in offering a cow or a goat at the time of burning the dead body.[15]

The cremation began which was regarded as an offering into the 'Sacred Fire', conducting the corpse to heaven as a sacrificial gift.[16] When the pile was lighted, a fire was applied to it with prayer : "Agni consume not this body to cinders; not give it pain, nor scatters about its skin or limbs ! O *Jātavedas* when the body is fairly burnt convey the spirit to its ancestors."[17] Immediately following the funeral, the family were highly polluted until the final ritual *śrāddha* were performed. Now the mourners turned round from right to left and go away without looking back.

When mourners came to the place where standing water was, having once plunged into it and emerged from it, they poured out one handful of water called '*udaka-karma*' (the offering of water to the dead), pronounced the *gotra* name and proper name of the deceased went out of water, put on other garments. When they came to the house, they touched a stone, the fire, cow's dung, fired barley and water. The relative of the dead did not eat saliva for some days and avoid the distribution of gifts and celebration of festivals for few months or a year.[18]

The ritual followed the cremation was the *Asthi-sancayana*, "Collection of bone". The gathering of the bones was performed after the tenth *tithi* from the death, on a *tithi* with an odd number, of the dark fortnight, under a single *Nakṣatra*. The performer of the ritual walked three times round the spot with his left side turned towards it and sprinkled on it with a *Śamī* branch milk mixed water, by reciting an verse, "O cool one, thou that art full of coolness." With the thumbs and the forth finger they put each single bone into the urn without making a noise, the feet first and the head last. Having well gathered them and purified them with a winnowing basket, they put the urn into a pit at a place where the water from the different side do not flow together, or in the Gaṅgā river) with the verse, "Go to thy mother Earth there."[19] We noticed that *asthi-cayana* ritual underwent a great change with the passage of time and the cremation began to take place generally on the bank of rivers. Thus, the ritual was made simple, chief mourner, puts the remains into a small earthen pot and threw them into the river water.[20]

Offering to the dead :

The last ritual for the dead among the Hindu comprised those offerings to the dead which were made during the *aśauca* period. The dead was regarded as still living in a sense. The efforts of the survivors were to provide him food and guide his footsteps to the paramount abode of the dead.

The literary traditions of ancient India prescribed that a *piṇḍa* (ball of rice) should be offered to the dead on the first day, because it was supposed to constitute the body of the *preta*.[21] The offerings continued for ten days recapitulating the ten lunar months of the embroys, gastation, at which the ghostly body is complete and with the ritual known *sapiṇḍī-karaṇa* moved into the realm of the ancestors (*pitṛ-loka*). The *sapiṇḍī-karaṇa*[22] ritual took place either on the twelfth day after the cremation, or at the expiry of the year. Sometime occasional rituals were performed at different junctures of a person's life. There were also rituals performed on a daily basis by the

relative of the dead. These constitute the daily worship of deities making offering to them and in turn receiving blessings from them. So, with the *piṇḍa*, water, milk were set out for him in the open air with the words, "bath here", a lamp was lit to facilitate his progress through the utter darkness that enshrines the road to the city of Yama[23] (God of death).

The rituals terminated with a feast to the *brāhmaṇa,* who were called *mahāpātras* or *mahā-brāhmaṇa*s, they received ample *dakṣiṇā* (money) and all sort of gifts that were supposes to be transported to the next would through them for the future felicity of the deceased. The provision for food was made for full one year, as the dead was believed to reach the abode of Yama in one year.

CONCLUSION :

Thus, after critical analysis of early Indian literary traditions we can surmise that the ritual for the dead among 'Hindu', varied from the period to period and from region to region, as regional cultural variations were bound to occur because culture itself is the product of its time and complex physiography, where historical laws play it vital role in cultural development of a society. History followed different courses for different people because of differences in their cultural growth/ life. This cultural differences and physiographic determinism programmed the life of humans.

In addition to 'Hindu' religious beliefs, the rituals for the dead contain the socio-cultural life of the inhabitants of their respective regions. In ancient time, different spheres of life were not departmentalized. The whole life of an individual was a compact unity saturated with all pervading idea of religion, but religion is generally confused with rituals. Since 'Hindu' perspective (Religion) *dharma* is multi-dimensional which can not be taken as present day religion. The 'Hindu rituals' for the dead covered the full life of an individual, his cultural spiritual training was combined with them. The social status of an individual performer played an significant role throughout the rituals. The right and duty of performer and the procedure of rituals were often determined by caste. Rules of sanitation and purity were also observed whenever there was any death in a family again on cultural basis.

Thus, these rituals for the dead create a cultural tendency in the minds of relatives or mourners. They purify the mind and intellect by inculcating truthfulness in the mind and purity of thoughts and generosity in the heart. Since, anger destroys nobler thoughts, greed, leads to evil actions, pride hinders normal growth, and arrogance leads to irrational behaviour. These rituals remind us of our cultural growth and values and acted as signboards on the path of an individual life and directed us in right direction, then eliminating confusion at the crossroads of life.

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A STUDY OF *JAVANA–CITTA* IN ABHIDHAMMA PHILOSOPHY

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The literal meaning of the term *javana* is 'going quickly' – *javanaṁ ti vegena gamanam*[1]. Its technical sense is the 'direct attitude'. Here, there is the direct attitude of mind towards utilization or rejection of the object. In case the object thus determined is an agreeable one, the mind utilizes it and if it is otherwise, it rejects. The function of *javana* is to experience the objects or to relish the objects.[2] This act of '*javana*' is being performed by fifty-five types of consciousness[3] mentioned below:

i)	*Kāmāvacara akusala citta*	– 12	vi)	*Rūpāvacara kiriya citta*	– 05
ii)	*Kāmāvacara kusala citta*	– 08	vii)	*Arūpāvacra kusala citta*	– 04
iii)	*Kāmāvacara sahetuka kiriyacitta*	– *08*	viii)	*Arūpāvacara kiriya citta*	– 04
iv)	*Kāmāvacara ahetuka hasituppāda citta*	– 01	ix)	*Lokuttara maga citta*	– 04
v)	*Rūpāvacara kusala citta*	– 05	x)	*Lokuttara phala citta*	– 04

Total 55 (Fifty-five)

Ācārya Buddhaghosa in his magnum–opus work *Visuddhimagga* has discussed *Javanacitta*. While discussing conformity knowledge (*anuloma jñāna kathā*), he says that "Then next to the functional (adverting) consciousness that arose displacing the life continuum, the first impulsion consciousness arises making formations as object in the same way, maintaining the continuity of consciousness. This is called the 'preliminary work.' Next to that a second impulsion consciousness arises making formations its object in the same way. This is called the 'access' next to that a third impulsion consciousness also arises making formations its object in the same way."[4]

In the *Visuddhimagga-Mahāṭīkā,* Ācārya Dharmpālathera says that *javana* and *bhavaṅga* are two places.[5]

Further, Ācārya Buddhaghosa says that a person should make an endeavour to guard the sense doors through the arising of mindfulness, *i.e. sati*– '*satikāvatena piddanatthā paṭipajjati.*[6] It is actually speaking not guarding the eye-door in literal sense, but it is the guarding of mind functioning with eye-door. It should be understood that on arrival of an object, there is an appearance of a course of cognition (*citta-vithi*), which starts from *bhavaṅga* and ends with *tadālambana*. In this process, the guarding of mind functions with sense organs and it is possible at the *javana* moment. Therefore, it is stated : "जवन खणे सचे दुस्सिलयं वा मुट्ठसच्चं वा अञ्ञानं वा अक्खन्ति वा..........चक्खु इन्द्रिये सम्वरोऽति वुत्तो ॥"[7]

Javana citta may be also seen in the *Patthānuddesadīpani*. Lady Sayadaw states that "forty-seven kinds of *lokiya-javana*, comprising the twelve classes of immoral consciousness, the seventeen mundane classes of moral consciousness and the eighteen classes of inoperative consciousness are here termed as the *āsevana-paccaya.*[8]

The *javana* is the most important from ethical standpoint, as it is the psychological stage in which good or evil actions are performed. Whether the object presented to the mind is desirable or not, a person can make the *javana* process good or bad.[9] It should be understood that moral and immoral *javanas* refer to the active side of the life (*kammabhava*). They condition the future existence (*upapattibhava*). Apart from them, there are the *phala* and *kriyā javanas*. In the *kriyā javanas*, which are experienced only by 'Buddhas and Arahants, the respective *cetanas* lack *kamma* creative power.'[10]

The Abhidhamma philosophy explains that the speed of an object is sixteen times less than that of a consciousness. One moment of an object is equal to sixteen thought moments. Thus, the object lasts for seventeen thought moments.[11] But, it is to be remembered here that all objects don't stay for seventeen thought moments. Only the very distinct (*alimahanta*) object lasts for seventeen thought moments; others which are 'distinct' (*mahanta*) last upto the *javana* stage of consciousness only. Further, it is said that in the process of cognition, every consciousness unit has three

aspects or phases, *e.g.* genesis, duration and decay.[12] But these three aspects are mutually exclusive of each other or cannot occur simultaneously but successively. And, yet a consciousness act comprising three elements is technically regarded as occupying one moment. It is important to note that there can be full knowledge of the object only after the lapse of seventeen moments of conscious activity. The object is supposed to endure for all this span of time.

It is to be understood that an *javana* act occupies twenty-one (7×3) moments since one consciousness unit (*citta–khaṇa*) has three phases–genesis (*uppāda*), duration (*thiti*) and decay (*bhaṅga*). If we omit the last phase, *i.e.*, of decay (*bhaṅga*), it must have one moment for coming into existence, seven moments of duration (*thiti*) and the last moment for its collapse (*bhaṅga*). As for the object it must endure for full seventeen moments and than after being perceived it is affirmed that it disappears. It can be derived from this account that the Theravada Abhidhamma does not believe in the theory of momentary existence.

Regarding the object to apperception (*javana*) and the previous psychical acts, it is an intriguing problem that the object is supposed to endure intact for the period in which the perceptual process completes its cycle. But it is not quite clear whether the mind be it a series of an individual act takes only the image of the object or directly apprehends it. Perhaps, the latter alternative is to be accepted in preference to the former. If that be so, Theravada perception is to be understood in terms of presentative theory. Now a question arises that why the object should pass out of existence after the whole psychical process of apperception (*javana*). This act of consciousness is asserted to endure for seven moments. It is not clear, whether it is the same mental act or a series of similar process.

Thus, the object survives for the full course of cognition consisting of seventeen thought moments such as : "The fourteen thought-arising, two vibrations of life-continuum and one thought-moment that passed at the inception; at the end of that, the phase of the object has also passed away, it called 'very great' : एतावता चुद्दस वीथिचित्तुप्पादा ....नाम गोचरम्।[13] Nārada Mahāthera says that "as a rule when on object enters the consciousness through any of the doors, one moment of the life-continuum elapses. This is known as *atita bhavaṅga*, then the corresponding thought-process runs uninterruptedly for sixteen thought moments. The object thus presented is called

as 'very great'.[14] On the other hand, we observe that "if the object enters the avenue of sense, having passed (a few moments) and is not able to survive till the arising of the retentive thought-moments, which is termed as 'great' – "याव तदारम्मनुप्पाद पन अप्पहीन्तटीक..........नट्ठि तदा रम्मनुप्पादो।"[15] If the object that enters the avenue of sense, having passed (a few moments) and is not able to survive even till the arising of the *javanas*, is termed as 'slight'.[16] In that case even the *javanas* do not arise, but determining consciousness only lasts for two or three moments and then there is subsidence into life-continuum, that object that is about to cease and which enters the avenue of sense, of sense, having passed a few moments and not able to survive till the arising of determining consciousness, is termed 'very slight.' In the different way the mind-door cognition has two factors regarding the object as clear or obscure. "When a real object enters the avenue of that door, then, at the termination of the variation of the life-continuum of mind-door apprehension and of apperception, the retentive resultant (moments) take place.

After that situation, (a real object) subsides into the life-continuum "मनो-द्वारे पन यदि........ततो परं भवङ्गपातो॥"[17] However, "when the object is obscure, then the subsidence occurs at the termination of apperception, no retention takes place –"अभिभूते आलम्बने जवनावसने.......... नत्थि तदालम्बनुप्पादो॥"[18] In addition to the theoretical aims that have been indicated, Nārada Mahathera has given a good example for regarding the mind-door cognition. He said that – "when, for instance a person looks at the radiant moon on a cloudless night, he gets a faint glimpse of the surrounding stars as well. He focuses his attention to the moon, but he cannot avoid the sight of stars around. The moon is regarded as a great object, while the stars are regarded as minor objects. Both moon and stars are perceived by the mind at different moments. According to Abhidhamma, it is not correct to say that stars are perceived by the sub-consciousness and the moon by the consciousness.[19] Here, we would notice that in this course of cognition arising through the mind-door. There are three kinds of thought-moments, *i.e.*, "mind door cognition (*mano-dvāravajjana*), impulsion (*javana*) and registering consciousness (*tadālambana*) and ten thought-moments in all, *i.e.*, mind-door cognition takes one stage, impulsion (*javana*) takes the seven stages and the registering consciousness takes two — " चित्तानि तीनेव चित्तुप्पादा ......विभावये।"[20]

In the *Abhidhammatthasaṅgaho,* there is the description of ecstatic impulsive thought-procedure (*appanājavana-vāra citta vīthi*). This procedure consists of the four factors as preparation (*parikamma*), approximation (*upacara*), adaptation (*anuloma*) and sublimation (*gotrabhu*).[21] Nārada Mahathera has stated that :

"The initial thought moment of the *appanā-javana* process is termed '*parikamma*' because it is a preparation for the desire for higher consciousness whether sublime (*mahaggata*) or supramundane (*lokuttara*). This is followed by another thought-moment known as '*upacāra*', because it arises in proximity to the higher consciousness. Ordinarily these two thought moments, arise at the beginning of the '*appanā-javana*–process, but if the person is morally advanced only '*upacāra*' moment arises without the initial '*parikamma*' moment. The third moment is known as '*anuloma*' because it arises in harmony with the preceding thought moments and the following '*gotrabhū*' thought moment. The '*gotrabhū*', literally, means that which overcomes the sense-sphere lineage or that which develops the sublime or exalted lineage. Immediately after that this *gotrabhū*-thought moment arises the '*appanā-jhāna*' thought moment. Absolute one pointedness of the mind is gained at this advanced stage of mental development.[22]

The stress upon the four functions and the dominance of its structures derives the subjective orientation, which is possible to reach up to the twenty-six kinds of form and formless consciousness (*mahaggata*) and the supramundane consciousness (*lokuttara*). We can see this definition under the ecstatic thought process arisen for four or five successive moments, which is sure to intrude ourselves again and again, in the *Abhidhammatthasaṅgaho*. From this text we observe that "after they (the ecstatic thought-process) cease to arise at the fourth moment or the fifth moment in the realm of form-sphere, or formless-sphere to supramundane realm, which fits the case of the ecstatic process with the appropriate effort – "यथा कम्मं उप्पज्जित्वानिरुद्धानन्तरमेव यथारतं चतुत्थं पञ्चमं ता छब्बीसति.......अपनाविथि–मोतरति।"[23]

Abhidhammatthasaṅgaho further throws on the law of *javana* (*javana-niyama*).[24] Amongst the *javanas,* in a minor *javana* – process, the sense sphere *javanas* run only for seven or six times. But in the case of feeble activity at the time of death and so on, they do so just five times.[25] However, they say that the Blessed one

has four or five reviewing consciousness when activity is swift, such as at the time of the miracle of powers.[26] But the higher impulsions, for the beginner when first fixing and the impulsions of higher knowledge always, impel only once; after that there is lapse into the existence continuum.[27] The arising of the four paths endures only for one thought moment. Thereafter two or three fruit thought moments arise accordingly. Then comes subsidence into life-continuum.[28] At the time of Supreme cessation (*Nirodha-samāpatti*), the fourth *arūpa-javana* runs twice and then contacts cessation. When emerging (from this ecstasy) either Anāgāmī fruit-consciousness or *Arahatta* fruit consciousness arises accordingly. When if ceases there is subsidence into the continuum.[29]

Thus, from the foregoing accounts, we have seen that how *Javana-citta* plays an important role in the apperception of the object through *appāna javana vāra citta vīthi* and *javana niyama*.

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   Cf. 'आवज्जनद्वयवज्जितानि कुसलाकुसल-फल-क्रियाचित्तानि पञ्चपञ्ञास जवनकिच्चानि' – अभिधम्मत्थसङ्गहो (अभिधम्मविभाविनी टीका सहित), सं. भदन्त रेवतधर्म शास्त्री, बौद्ध स्वाध्याय सत्र, वाराणसी, 1965, पृ. 71.
   'गोत्रभुतो उद्धं रूपावचरतो पञ्च कुसलानि पञ्च किरियानि, अरुपावचरतो चत्तारि कुसलानि चत्तारि किरियानि, लोकुत्तरतो चत्तारि मग्गचित्तानि चत्तारि फलचित्तानीति इमेसु यं यं लद्धपच्चयं होति, तं तं जवतीति एवं पञ्चपञ्ञासाय कुसलाकुसलकिरिंयविपाक विञ्ञाणानं जवनवसेन पवत्ति वेदितब्बा' – विसुद्धिमग्गो (द्वितीय भागो), विपश्यना विशोधन विन्यास, इगतपुरी, 1998, पृ. 86.
4. 'The Path of Purification, *Bhikkhu Ñāṇamoli*, pub. by Singapore Buddhist Meditation Centre, Singapore, Ch. XXI, p. 782. *Cf.* ततो भवङ्ग, आवट्टेत्वा उप्पन्नस्स तस्स किरियचित्तस्सानन्तरं अवीचिकं चित्तसन्ततिं अनुप्पबन्धमानं तथेव सङ्खारे आरम्मणं कत्वा उप्पज्जति पठमं जवनचित्तं, यं परिकम्मन्ति वुच्चन्ति। तदनन्तरं तथेव सङ्खारे आरम्मणं कत्वा उप्पज्जति दुतियं जवनचित्तं, यं उपचारां ति वुच्चति। तदनन्तरं पि तथेव सङ्खारे आरम्मणं कत्वा उप्पज्जति ततियं जवनचित्तं यं अनुलोमन्ति वुच्चन्ति। — *Visuddhimaggo–Mahāṭīkā*, Vol. II, Vipassana Research Institute, Igatpuri, 1998, p. 306.

5. 'पञ्चद्वारे चेव जवनावसाने चाति एत्थ पञ्चद्वारे सम्पटिच्छनवोट्ठब्बनानं अन्तराळं ठानं, इतरत्र जवनभवङ्गानन्ति एवं द्विठाना होति।' – विसुद्धिमग्ग– महाटीका (दुतियो भागो), विपश्यना विशोधन विन्यास, इगतपुरी, 1998, p. 117.

6. *Visuddhimaggo*, Vol. I, Vipassana Research Institute, Igatpuri, 1998. p. 21.

7. *Ibid.*, pp. 21–22.

8. द्वादस अकुसलचित्तानि सत्तरस लोकियकुसल चित्तानि आवज्जनद्वयवज्जितानि अट्ठारसकिरियचित्तानीति सत्त चत्तालीसं लोकियजवनचित्तानि आसेवनपच्चयो –*Paṭṭhanuddesadīpanī* (Ed.) Bimalendra Kumar, Sampurnanand Sanskrit University, Varanasi, 2005, p. 19.

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10. *A Manual of Abhidhamma*, Nārada Maha Thera, Buddhist Missionary Society, Malaysia, fifth Edition, p. 169.

11. 'तानि पन सत्तरस चित्तक्खणानि रूपधम्मानमायु।' – *Abhidhammatthasaṅgaho* with *Vibhāvani ṭikā*, p. 88.

12. 'उप्पादट्ठितिभङ्गवसेन खणत्तयं एकचित्तक्खणं नाम।'—*Ibid.*

13. *Abhidhammatthasangaho* with *Navanītaṭikā*, *op.cit*, p. 94.

14. *A Mannual of Abhidhamna*, Narada Mahathera, *op.cit.*, p. 211.

15. *Abhidhammatthasangaho* with *Navanīta ṭikā*, *op.cit.*, p. 94.

16. *A Manual of Ahidhamma*, Nārada Mahathera, *op.cit.*, p. 211.

17. *Abhidhammatthasaṅgaho* with *Navanīta ṭikā*, *op.cit.*, p. 98.

18. *Compendium of Philosophy*, S. Z. Aung, p. 128.
Cf. Abhidhammatthasaṅgaho with navanīta ṭikā, *op.cit.*, p. 98.

19. *A Manual of Abhidhamma*, Nārada Mahathera, *op.cit.*, p. 212.

20. *Abhidhammatthasaṅgaho* with *Navanītaṭikā*, *op.cit.*, p. 98.

21. *Abhidhammatthasaṅgaho* with *Vibhāvani ṭikā*, *op.cit.*, p. 99.

22. *A Manual of Abhidhamma* by Nārada Mahathera, *op.cit.*, p. 217.

23. *Abhidhammatthasaṅgaho* with *Navanīta ṭikā*, *op.cit.*, p. 99.

24. Cf. *Ibid.*, p. 106.

25. (क) 'जवनेसु च परित्तजवनवीथियं कामावचरजवनानि सत्तक्खत्तुं छक्खत्तुमेव वा जवन्ति।'
—*Abhidhammatthasaṅgaho* with *Navanīta ṭikā*, *op. cit.*, p. 106.
(ख) 'मन्दप्पवत्तियं पन मरणकालादीसु पञ्चवारमेव।', *Ibid.*

26. 'भगवतो पन यमकपाटिहरियकालादीसु लहुकप्पवत्तियं चत्तारि पञ्च वा पच्चवेक्खणचित्तानि भवन्तीति पि वदन्ति।' –*Ibid*.

27. 'आदिकम्मिकस्स पन पठमकप्पनायं महग्गतजवनानि अभिञ्ञाजवनानि च सब्बदापि एकवारमेव जवन्ति, ततो परं भवङ्गपातो।' – *Ibid*., p. 107.

28. 'चत्तारो पन मग्गुप्पादा एकचित्तक्खणिका, ततो परं द्वे तीणि फलचित्तानि यथारहं उप्पज्जन्ति, ततो परं भवङ्गपातो।' — *Ibid*.

29. 'निरोधसमापत्तिकाले द्विक्खत्तुं चतुत्थारूप्पजवनं जवति, ततो परं निरोधं फुसति। बुट्ठानकाले च अनागामिफलं वा अरहत्तफलं वा यथारहमेकवारं उप्पज्जित्वा निरुद्धे भवङ्गपातो व होति।' — *Ibid*., p. 108.

RELOCATING *ŚABDA-PRAMĀṆA* IN BUDDHIST EPISTEMOLOGY

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It is known that testimony (*Śabda-pramāṇa*) is rejected or denied by Buddhist philosopher on the basic ground that it is one kind of inferential knowledge rather than an innovative or independent source of knowledge. For them only perception and inference are to be required in the knowledge acquiring process. Here the question comes to our mind that in our day-to-day life, how we acquire knowledge, is it always direct or via perception or inference? There may be two options either yes or no. If we say yes, then it may further require that there are two kinds of possibilities where the assertion refers to a matter open to our senses or a matter beyond our senses. However, according to Buddhist the matters which are beyond our senses are inferential knowledge. But it never rejects the testimonial knowledge and accepts testimony (*Śabda-pramāṇa*) as inferential knowledge. Again inferential knowledge is of two kind, *viz.*, the authoritativeness of the first kind of assertion is evident from the action one takes on hearing the assertion and the second kind of assertion is inferred from its having proceeded form a person who possesses super-sensuous knowledge as reliable. Here if we observe carefully both are considered as inferential knowledge and both are also reliable, but it is not derived from perception as happened in case of inference. Definitely we will say that the first kind of knowledge is direct and reliable and second kind of knowledge is indirect and reliable. As we choose testimony (*Śabda-pramāṇa*) in the context of Buddhism it is very important to discuss the meaning of testimony (*Śabda-pramāṇa*). By definition it means *āptavacana* or utterances of the reliable person or trustworthy person. My aim is here to discuss – how to choose a trustworthy person or who is the reliable person. Though it is discussed in various philosophical traditions very clearly, still it needs more contemplation from the epistemological point of view. I would like to give more importance to Buddhist philosophical tradition where the question is subject to open for all, *i.e.* in which ground Buddhist epistemology rejects testimony (*Śabda-pramāṇa*), in the same ground they can able to sustain or are they apply the same principle to their own community? Let us discuss this problem in details.

In Indian philosophical tradition, especially in epistemology, we find that there are discrepancies regarding the role of authority or testimonial knowledge. However, there are two trends, *i.e.* those who accepted knowledge through authority and those who denied knowledge through authority. In other words, the disputes regarding the numbers of the sources of knowledge, it is clearly stated in Buddhism that these are two. But, what is the status of Buddhism, if we take only two sources of knowledge, is my subject matter of discussion in this paper.

Buddhists are strict to only above mentioned two sources of knowledge, *i.e.* perception and inference. Then it is very difficult to acquire knowledge in our day to day life, knowledge of distant places and other minds. I discuss some of the problem created by rejecting authorities and their knowledge (*Śabdajñāna*) as a source of knowledge. Here, I also discuss the status of testimonial knowledge, whether it is an independent or dependent source of knowledge from the Buddhist point of view.

In the Indian philosophical tradition the notion or concept of testimony or *Śabda-pramāṇa* is a debatable issue, disputable and confused one which one has to admit more or less. This concept or notion is quite different in the western point of view. Our knowledge acquiring system in somehow partly or fully depend on the testimonial knowledge[1]. In this paper, especially, I am going to focus on the Buddhist estimation on the verbal testimony or *Śabda-pramāṇa* particular in the field of epistemology.

As it is a philosophical tendency, each and every Indian philosophical system has its own methodology and the ways of knowing or knowledge acquiring process. Some accept only one sources, some two and some requires more than two sources of knowledge to know the things as it is or what it is really.[2] Accordingly, it produces the value to knowledge what we call the validity of the knowledge which is decided upon the sources of knowledge. When the validity of the knowledge come to discourse as far as we all concerned for perception and inference there is no dispute and all and everybody accepted it as an independent sources of knowledge except the Cārvāka philosophy. For Cārvāka, only perception is the valid sources of knowledge and all others are dependent on it. However, in the latter case it is opposed by others and they add many more to it. But, there is no conflict regarding the perception and regarding its independency. Whether it is really an independent source of knowledge or not, nobody raise the voice because we learn and practice in our day to day life and we realize that without perceptual knowledge we can not sustain for a moment.

Unanimously, each and every system accepts perception as an independent source of knowledge because it is inevitable for our knowing process. In the same way, inference enjoys the same status because inference is based on perception and upon that it also produced new knowledge which we cannot acquired by perception.

Before going to discuss more in detail about the Buddhist notion or understanding of the testimony (*Śabda-pramāṇa)* the full significance of this thrust requires understanding that at least two interrelated interpretations of *Śabda* are in order. The first interpretation is called *Śābdabodha* or linguistic understanding. The second interpretation is the case for linguistic knowledge or Verbal testimony.[3] Verbal testimony is literally a sort of verbalizing testimony that is expected to lead us towards understanding of the verbalized testimony. This is what is called understanding *āptavākyas* (Sentence uttered by 'truth-speaking authorities' or *āptas*), but without understanding its sense, reference, truth, or even justification. This is the bottomed-out sense that should get the full credit according to the author. Both of them seem to diverge in their lead. Understood in the second way, it is one among the five *pramāṇas.*

By focusing on the above two issues or way of analyzing testimony, I try to fit this frame in the Buddhist epistemology. As far as I concern the followers of Buddhism without any hesitation ready to accept *Buddha-vākyas* as *āpta-vākyas.* There is no doubt that there is trueness and reality hidden behind all the saying of the Buddha and it requires more linguistic nurturing definitely to understand those. But there is an objection raised if we will look it from the different angle. The different perspectives are in one hand rejecting the Vedic scriptures and other things are limiting the sources of knowledge or *pramāṇas*. In the both cases, there is the problem for Buddhist. In my consideration, by denying the testimony (*Śabda-pramāṇa)* as a source of knowledge they invite the trouble for the future in the field of epistemology and also in the filed of Buddhist religion as such.

Let us discuss the Buddhist epistemology in detail in outlook with testimonial perspectives. If we looked upon the Buddhist epistemology, the external objective reality is in the form of isolated, discrete point instants called moment (*kṣaṇa*), which are unique particulars (*sva-lakṣaṇa*).[4] They are grasped by a flash of momentary sensation called indeterminate perception (*Nirvikalpaka-pratyakṣa*), which is also considered as pure perception by Diṅnāga.[5] The word of appearance is merely a construction of our intellect and consists of generalized images (*sāmānya-lakṣaṇa*) which are negative in the sense that they are merely mental and objectively unreal.

These generalized images are comprehended by our intellect, all operations of which are covered under inference.

In other words, the Buddhists hold that by determinate perception we grasp certain knowledge, which lends vividness to the mental image of the determinate perception and enables us indirectly to reach the reality. However, determinate perception comprehends only a generalized form which is unreal and never grasps the point-instant which is real; and further, it presents the generalized unreal as a real particular.[6]

However, it is clear that for the Buddhists there are only two means of knowledge because of the two characteristics (*lakṣaṇa*). The two characteristics are particular and universal (*sāmānya*). Except these two, there is nothing else to be known.[7] As it is clear from this discourse, the particular knowledge or its characteristic (*sva-lakṣaṇa*) is known by sensation which is the real knowledge and could be perceived and universal knowledge or character is known by inference. So, according to Mādhyamika school, *sva-lakṣaṇa* or *paramārtha-satya* is an actual reality and *Saṁvṛtti-satya* is a dependent reality.[8]

From a general standpoint, we have a common conception that a word that generates knowledge has certain value if it produces a concept of objective knowledge or particular character of object. In this context, Vācaspatimiśra argues, "... it may be said that words are associated with the objects which they denotes and that when objects are cognized, the words denoting them are remembered, then there arises the knowledge of the objects as associated with words."[9] The Buddhist replies that even if it is to be so, only the objects which are associated with words could call those words to memory and what is associated with words is the generalized universal which is not grasped by the senses. It is the unique particular (*sva-lakṣaṇa*) which is ultimate real and is the cause of cognition. Words, thus, do not denote what is grasped by the senses and what they denote is not grasped by the senses. Moreover, if what is grasped by the senses could be denoted by the words, *i.e.* the real object could be called forth by a word, the fire expressed by a word should be felt hot like real fire grasped by the senses.[10]

According to the Buddhists (Yogācāra), cognition (perceptual otherwise) alone are real but not the objects of the cognition. For example,[11] a net of hair does not exist, when it is perceived. Neither by the help of inference nor by the help of perception, objects can be proved to exist out side the perceiver.[12] The question arises: what will

prove the existence of object, if existence of object cannot be proved by perception or inference? In answer, the Sautrāntika Buddhist says that the existence of objects has to be accepted, but they are only inferred from particular forms of cognition but not perceived. However, they accept that there is something that cannot be perceived but only can be inferred from the verbal cognition. It implies that verbal cognition cannot be memory because verbal cognition does not refer to any object (either particular or universal) whereas in memory a previous experience of a particular fact or object is reproduced. Therefore, verbal knowledge is not a case of memory.

From a close observation one could see that according to the Buddhist, in a statement the speaker expresses his intention through expressions. Here the intention is the cause and the statement is its effect.[13] When a speaker utters a word, the hearer infers his intention as one infers the presence of fire form its effects, *viz.* smoke. In this inferential process the speaker is the minor term; his intention is the major term, and the word is the middle term. According to the Buddhist then, when a word is heard, the hearer infers the intention of the speaker. But how can one infer the said intention unless he has already understood what the word means?[14] Whatever the intention of the speaker may be, the meaning of the uttered word has already been cognized by the hearer without the help of syllogistic reasoning.

In my view, every Indian system or school is very much concerned or familiar with the concept of 'authority'. Every system has its own logic, and they defend themselves from that angle. Whether reductionists or anti-reductionists, they are bound to accept their own method. So, there is uniqueness in every system. Without give importance to authority, their uniqueness will be dissolved. But in this context, I will not argue about whether they accept authority or not, but they accept the authority of a knowledge and its sources of know-ability'. When a verbal statement conveys valid knowledge, it must have an authentic source and must be free from defects. So, any competent authority giving knowledge must have his/her competence and good command over accurate knowledge that can be imparted. Lack of knowledge, competence and good command cannot belong to an authority. Knowledge from authority needs no verification, unless there is a cause to doubt its reliability. Though it is a doubt-free source, most of the Indian philosophers recognize testimonial knowledge or *Śabda-pramāṇa* or authoritative knowledge as a separate means of knowledge. From this angle if we will consider Buddhist epistemology or religion it is very particular and obedient and noteworthy to accept Buddha as an authority who

have shown the path to the whole world which can not deniable. If we will consider for this point then the independency of testimonial knowledge should acknowledge and there is a place of testimony in the Buddhist arena. If we will deny then the question arises why others will accept Buddha as an authority. So, the authority of *Buddha-vākyas* itself is doubted and questionable which is not fit in the current scenario. In nut-shell, Buddha never introduces testimony as a source of knowledge, because testimonial knowledge is so mystical and fascinated by the blind believes of the ethical and religious groups or trends. I think that never accepted by the then Buddhist tradition. In other way, they are very fascinated by the authoritative way of knowing the world around and in the result of which the Buddhist ideology occupy a better place in the map of the world heritage.

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10. *Ibid.*, p. 443.
11 "विज्ञप्तिमात्रमेवेमसदर्था.............दर्शनम् ॥", (Vasubandhu, *Vimsatika,* Verse-1) in Stefan Anacker, *Seven Works of Vasubandhu,* (tr.,Into., ano.,), Motilal Banarsidass, Delhi, 1984, p.413.
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14. *Ibid.*

पूर्वमीमांसादर्शनाभिमतं गुणविवेचनम्

डॉ. सुधांशुकुमारषड़ङ्गी

सहाचार्य, विश्वेश्वरानन्द विश्वबन्धु संस्कृत एवं भारत भारती अनुशीलन संस्थान,
पञ्जाब विश्वविद्यालय, साधु आश्रम, होशियारपुर, पञ्जाब।

वेदमुपजीव्य प्रवृत्तत्वात् पूर्वमीमांसादर्शनं पूर्णं वैदिकदर्शनम्। धर्म एव मुख्यतयाऽस्य प्रतिपाद्यो विषयः। अतएव यद्यपि दर्शनमिदं मुख्यतया पदार्थतत्त्वप्रतिपादनाय न प्रयतते अपितु वेदप्रतिपाद्यार्थधर्मनिरूपणार्थमेव, तथापि तदाचार्याः यदार्थतत्त्वविषये यत्किञ्चित् वदन्ति तन्मननार्हमस्ति। दर्शनान्तरवदत्र द्रव्यगुणादिपदार्थानां विशदो विचारो नोपलभ्यते। अत्र विभिन्नेषु सम्प्रदायेषु ये पदार्थविचाराः प्राप्यन्ते तेऽपि परस्परं विभिन्नाः। मीमांसासूत्रेषु शाबरभाष्ये द्रव्य-गुण-कर्म-अवयवस्वरूपाणां चतुर्णां पदार्थानामुल्लेखोपलभ्यते। भाट्टनये पदार्थाः भावाभावश्चेति द्विधा विभज्यन्ते। तत्र भावः द्रव्यं, गुणः, कर्म, सामान्यञ्च, अभावश्च पुनश्चतुर्विधः प्रागभाव, ध्वंसाभावः, अत्यन्ताभावः, अन्योऽन्याभावश्चेति। अनेन भाट्टमते पञ्चपदार्थाः प्राप्यन्ते। प्राभाकरप्रस्थाने[1] च द्रव्य-गुण-कर्म-सामान्य-समवाय-सङ्ख्या-शक्ति-सादृश्य-भेदादष्टौ पदार्थाः स्वीकृताः। मुरारीमिश्रमते ब्रह्मस्वरूपः एकः एव मूलभूतः पारमार्थिकः पदार्थः, किन्तु लोकव्यवहारायान्येऽपि चत्वारो पदार्थाः आवश्यकाः। यथा धर्मः, धर्मी, आधारः, प्रदेशविशेषश्चेति। एषु धर्मेषु सर्वेषां मौलिकपदार्थानामन्तर्भावः जायते।

प्रमेयनिरूपणप्रसङ्गे गुणविषयिकी काचित् चर्चा प्राप्यतेऽत्र। अत्र गुण इति पदमाधारीकृत्य अपरा व्याख्या गुणविधिप्रसङ्गे प्राप्यते। अत्र तु गुणपदार्थमेव स्वीकृत्य चर्चा प्रवर्त्तिष्यते। अस्य गुणस्य स्वरूपं स्पष्टीकर्तुं मानमेयोदयकारो वक्ति यत्:-

> कर्मणो व्यतिरिक्तत्वे सत्यवान्तरजातिमान्।
> उपादानत्वनिर्मुक्तो गुणो गुणविदां मतः॥[2]

अतः कर्मणः व्यतिरिक्तत्वे सति अवान्तरजातिमत्वे च सति उपादानत्वनिर्मुक्तो गुणः तिष्ठति। अत्र सामान्यादौ अतिव्याप्तिवारणाय अवान्तरजातित्वमिति उपादानत्वनिर्मुक्तत्वञ्चेति द्रव्येऽतिव्याप्तिवारणाय प्रदत्तमस्ति। अत्र परम्परायां न्यायसिद्धिकारः वैशेषिकसूत्रसम्मतलक्षणमेवाङ्गीकरोति।[3] द्रव्यमेवाश्रयन्त इति द्रव्याश्रयीति व्युत्पादनात् शक्ति-सङ्ख्या-सादृश्येष्वतिप्रसक्तिः न जायते। ततः सङ्ख्यादीनां गुणादिष्वपि सम्भवान्नातिप्रसङ्ग। अतः वक्तिः -

> 'द्रव्याश्रयो अगुणवान् कर्मभिन्नो गुण इति गुणलक्षणम्।'[4]

अयं टीकाकारस्त्रैधा गुणस्य लक्षणं प्रदर्शयति। तत्र द्रव्याश्रयः कर्मभिन्नो गुण इति। द्रव्येषु तरतमभावेन वर्त्तमानो गुण इति द्रव्यपरतन्त्रो गुण इति।

अत्र दर्शने गुणानां सङ्ख्याविषये मतैक्यं न प्राप्यते। भाट्टाः त्रयोदशगुणान् स्वीकुर्वन्ति।[5] परन्तु प्राभाकराः वैशेषिकेषु चतुर्विंशतिगुणेषु धर्माधर्मशब्दगुणान् विहाय ध्वनिप्राकट्यशक्त्याख्यगुणान् स्वीकृत्य गुणानां सङ्ख्या चतुर्विंशतिरति प्रतिपादयन्ति।[6] कारणभूतेषु वस्तुषु शक्तिसम्भवे पुनश्च धर्माधर्मावपि विहितनिषिद्धकर्मणोः फलोत्पत्त्यानुकूलशक्तिरूपत्वादनयोः गुणत्वं न स्वीक्रियते। एते वैशेषिकोक्तशब्दस्य द्रव्यरूपत्वमङ्गीकुर्वन्ति। अत्र स्वतन्त्रविचारको गागाभट्टः विंशतिं गुणान् स्वीकरोति। अयं दार्शनिकः वैशेषिकाभिमतं सङ्ख्या-पृथक्त्व-धर्माधर्म-शब्दादीन् गुणान् त्यज्यादृष्टं संयोज्य गुणस्यास्य विंशतिभेदं दर्शयति।[7] तन्मते धर्माधर्मयोरदृष्टत्वेन स्वीकरणं जायते, तन्त्रसिद्धान्तरत्नावलीनाम्नी ग्रन्थे एकविंशतिगुणानामुल्लेखोपलभ्यते।[8]

वैशेषिकदर्शने सम्पूर्णस्य शब्दस्य गुणत्वं स्वीकृतं वर्त्तते। किन्तु कुमारिलमते ध्वन्यात्मकस्यैव शब्दस्य गुणत्वमङ्गीकृतम्। वर्णात्मकस्य तु शब्दस्य द्रव्यत्वं प्रतिपादितम्। तन्मते शब्दाभिव्यञ्जको ध्वनिः, वायुगतः, जननविनाशशीलः स्वतन्त्रः गुणः। यथोक्तम् :-

'अभिघातेन प्रेरिता वायवः.........वायवान्तराणि प्रतिबाधमानाः सर्वतो दिक्कालान् संयोगे विभागानुत्पादयन्ति इति संयोगविभागनैरन्तर्यैणाक्रियमाणाः शब्दमभिव्यञ्जयन्तो नादशब्दवाच्या।'[9]

वर्णात्मकशब्दः दर्शनेऽस्मिन् गुणत्वेनाभ्युपगत नित्यद्रव्यात्मना स्वीकृतः वर्त्तते। धर्माधर्मरूपौ अदृष्टभेदावपि कुमारिलमते न गुणभूतौ, किन्तु वेदविहितनिषिद्धक्रियारूपावेव। शक्तेः प्राकट्यस्य च वैशेषिकमते गुणत्वं नास्ति, किन्तु कुमारिलमते विद्यते। मीमांसादर्शने प्राकट्यज्ञाततृताप्रभृतिभिः शब्दैः व्यपदिश्यमानः एकोऽतिरिक्तो गुणः स्वीकृतः, एष गुणः सर्वेषां द्रव्येष्वाश्रितः विषयाणां व्यवस्थापकश्च सामान्यगुणः। इन्द्रियसंयुक्ततादात्म्यसम्बन्धेन प्रत्यक्षगम्यश्च गुणोऽयं परम्परया जातिगुणकर्मस्वपि तिष्ठति। अनेनैव 'प्राकट्याश्रयो विषयः' इत्येवं कुमारिलः विषयं लक्षयामास। घटः प्रकाशते, घटो भाति, घटो ज्ञातः, घटः प्रकटः इत्यादि व्यवहाराणां बाधकप्रमाणविरहतया प्रामाणिकत्वेन तद्बलात् प्राकट्यसिद्धिरनिवार्या। तदेवमुक्तव्यवहारसाक्षिकं प्राकट्यगुणो वा स्यात् प्रभाकरमतेन स्वतन्त्रपदार्थो वा स्यात् सर्वं प्रामाणिकमभ्युपेयमेव इति प्रतीयते।

प्राकट्यवद् शक्तेरपि प्रभाकरेण स्वतन्त्रपदार्थत्वं कुमारिलेन च गुणत्वमुक्तम्। यथा :-

शक्तित्वसामान्यवर्त्ती द्रव्यकर्मगुणाश्रयम्।
श्रुत्यर्थापत्तिविज्ञेयां शक्तिमाहु कुमारिलः॥[10]

शक्तेरपि लौकिकवैदिकभेदाभ्यां द्विविधत्वमङ्गीक्रियते।[11] तत्र लौकिकीशक्तिः अर्थापत्तिगम्या, यथा- अग्नेः दाहिकाशक्तिः। वैदिकीशक्तिस्तु चोदनागम्या। यथा- यागादौ स्वर्गसाधिका शक्तिः। इयं शक्तिः न्यायवैशेषिकदर्शनयोः न गुणः स्वतन्त्रपदार्थो वा, किन्तु कौमारिलः तमस्यपि प्रतिपादयन्ति। रूपञ्च

कुमारिलमते शुक्ल–नील–पीत–रक्त–श्याम–भेदैः पञ्चविधमङ्गीकृतम्।[12] गन्धः सुगन्धदुर्गन्धसाधारणगम्य-भेदैः त्रिविधो वर्णितः। सङ्ख्यायाः कुमारिलमते गुणविशेषत्वं स्वीकृतम्।[13] किन्तु वैशेषिकवद् द्रव्यमात्रवृत्तित्वमस्वीकृत्य गुणादिनिष्ठत्वमप्यङ्गीकृतम्। इत्थं गुणेषु किञ्चिद्वैषम्यमुपलभ्यते अन्यत्र प्रायशः साम्यं लभ्यते।

प्राभाकरः गुणपदार्थान् विमृशन् पृथक्त्वस्य कार्यद्रव्येऽभावमभिधत्ते। अत्र पदार्थदीपिकायां मानमेयोदयानुसारं प्राप्यते यत्–

पृथक्त्वं तु गुणो नित्यद्रव्येषु परमाणुषु।
भवेद्व्यावर्त्तको धर्मः कार्यद्रव्येषु नेष्यते॥[14]

बहुभ्यो विद्वद्भ्योः मतमिदं न रोचते। नित्यद्रव्येषु इव कार्यद्रव्येष्वपि पृथक्त्वप्रतीतेः प्रामाणिकत्वात्। कतिपयाः दार्शनिकाः इत्थं वदन्ति यत् कार्यद्रव्येष्वपि प्रतीयमानं पार्थक्यं भेदरूपमेव। स च भेदः तेषां सहजस्वरूपवैलक्षण्यावसेयः। अतस्तत्र व्यावर्त्तकतया पृथक्त्वमिति गुणान्तरं नापेक्षितम्। किन्तु कथनमिदं न समीचीनम्, कार्यद्रव्येषु पार्थक्यप्रतीतेः भेदविषयकत्वेनैवोपपत्त्या भेदस्य च मिथो विलक्षणो धर्मः उपपन्नत्वेन तेष्वपि व्यावर्त्तकतया पृथक्त्वनाम्नो गुणस्यावश्यकत्वापत्तेः।

संयोगविभागादयो गुणाः वैशेषिकदर्शनवदिव अत्रापि दर्शने निरूपिताः प्राप्यन्ते। किन्तु भाट्टमते संयोगजसंयोगरूपः संयोगभेदः, विभागजविभागरूपः विभागभेदश्च न स्वीकृतः। पार्थसारथिमिश्रः शास्त्रदीपिकायाम् 'एतेन संयोगजसंयोगो निरस्तो वेदितव्यः'– इति ब्रूबता तत्र स्वसम्मतिं प्रदर्शितवान्। परन्तु मानमेयोदये संयोगजसंयोगविभागजविभागयोः स्वीकरणं जायते।[15] अत्र प्रभाकरस्यापि सम्मतिरस्ति। मीमांसा-दर्शने वैशेषिकदर्शन इव बुद्धिसुखादयः आत्मनः विशेषगुणत्वेन स्वीकृताः। एतेषु गुणेषु बुद्धिः कुमारिलमते अप्रत्यक्षं विषयगतेन प्राकटेन ज्ञाततापर्यायेणानुमानगम्या। किन्तु प्रभाकरमते बुद्धिः स्वयंप्रकाशिका अस्ति। अतः प्राप्यते–

बुद्धिः स्वयं प्रकाशेति गुरुशङ्करयोर्मतम्।
प्रत्यक्ष .... तन्निरासोऽभिधीयते॥[16]

अत्रानुभवजन्यः स्मृतिहेतुर्वासनाख्यः संस्कार इति कथ्यते। पूर्वमीमांसायां संस्कारः लौकिकवैदिक-भेदाभ्यां द्विप्रकारेणाभ्युपगम्यते। तत्र लौकिकसंस्कारः वैशेषिकवद् त्रिविधः, वेग–भावना–स्थितिस्थापकभेदैः परन्तु वैदिकसंस्कारः तक्षणोत्पवनप्रोक्षणावहननादिक्रियाजन्यो नानाविधः। परन्तु नात्र भाट्टाः संस्कारस्य लौकिकवैदिकभेदाभ्यां भेदद्वयं स्वीकुर्वन्ति। तन्मते प्रोक्षणादिरूपसंस्कारस्य क्रियारूपत्वात् तज्जन्यातिशयविशेषस्याऽपूर्ववत् योग्यतारूपशक्तावेवाऽन्तर्भावात्। अतो वासनाख्यः एक एव संस्कारो गुणत्वेनाऽङ्गीकर्त्तुं युक्तः। एते पुनः वेगस्थितिस्थापकयोरपि संस्कारत्वं नाङ्गीकुर्वन्ति। तत्र वेगस्य कर्मविशेषान-तिरेकात्, स्थितिस्थापकस्य संस्थानविशेषरूपत्वाच्च।

अस्तु, यद्यपि मीमांसायाः कर्मकाण्डप्रतिपादकत्वात् पदार्थनिरूपणे समीधादीनां चर्चा स्यान्नाम, तेन तत्र गुणचर्या न प्रयुज्यते तथाप्यत्र मीमांसकाः पदार्थविषये यत्किमपि वदन्तः सन्ति तन्मननार्हः विद्यते। यद्यपि कौमारिले श्लोकवार्त्तिके प्राभाकरे च पदार्थचर्चायाः आभासमात्रोपलब्धिः जायते, तथापि तन्मात्रेण किमपि स्पष्टं वक्तुं न शक्यते। अत्र कर्मकाण्डविषयिकी या चर्चा लभ्यते, तत्र गुणविधिरिति कस्यापि विधेः विषयमाश्रीत्य विचारः प्राप्यते। परन्तु गुणविधिगुणयोः मध्ये मौलिकभेदः स्वीक्रियते। एतस्मिन् सम्प्रदाये परवर्त्ती आचार्याः पदार्थनिरूपणे प्रयासरता इति लभ्यन्ते। पदार्थेषु एते दार्शनिकाः यद्यपि न्याय-वैशेषिकसम्मतं गुणस्वरूपमङ्गीकुर्वन्ति तथाप्यत्र कथञ्चिद्भेदः परिलक्ष्यते।

॥ हरिः ॐ हरिः ॥

सन्दर्भाः

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11. तत्रैवम्, पृ. 263.
12. तत्रैवम्, पृ. 245.
13. तत्रैवम्, पृ. 46-47.
14. मानमेयोदयः, पृ. 242.
15. तत्रैवम्, पृ. 251.
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THE CONCEPT OF *SĀKṢIN* IN THE *PAÑCADAŚĪ*: A SCIENTIFIC PERSPECTIVE

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The *Pañcadaśī* of Śrī Vidyāraṇya is a comprehensive manual of Advaita Vedānta, enjoying great popularity with those who want to have a clear presentation of the truths of Advaita. The central objective of the *Pañcadaśī*, however, is to provide guidance to the seeker through instruction. Thus, in Vedānta, the nature of Truth is sought to be expounded on the triple basis of scripture, reasoning and experience.

"The Lamp of Theatre" the analogy of the dramatic stage is employed. Just as the lamp set on the dramatic stage sheds light on all concerned during the performance, and shines also after everyone has left the theatre, even so the witness-consciousness manifests all things, *viz*, the egoity, the intellect and the objects and continues to shine even when they are non existent. Just as the lamp on the stage illumines without moving and without being affected by the movements of the actors and the audience, even so the witness which is eternal and immutable manifests all things both within and without, and their absence too. The aim of this paper is to analyze the concept of *sākṣin* in the light of *Pañcadaśī* of Śrī Vidyāraṇya with scientific perspective.

Before the projection of the world, the Supreme Self, the secondless, all-bliss and ever complete, alone existed. Through His *māyā* He became the world, and entered into it as the *jīva*, the individual self[1]. In the *Chāndogya Upaniṣad*, *ṛṣi* says "in the beginning, my dear, this was Being alone, one only without a second. Some people say 'in the beginning this was non-being alone, one only; without a second. From that non-being, being was produced'.[2] The same statement is also found in *Śvetāśvetara Upaniṣad* – "Know then that *Prakṛti* is *māyā* and the wielder of *māyā* is the Great Lord. This whole world is pervaded by beings that are parts of Him".[3]

The Sāṁkhya *Prakṛti* is identified with the *māyā* of the Vedānta. The Upaniṣad attempts to reconcile the views of Sāṁkhya and the Vedānta. *Īśvara* and *Śakti* are regarded as the parents of the Universe. Only when united with *Śakti* has *Śiva* power

to manifest; but without her, the God cannot even stir. In *Ānadalaharī*, Śaṅkarācārya says, 'O Father-Mother, this world of ours was created by the compassion of your joint protectorship to the end that, by your mutual help, your joint design may fulfil itself.'[4]

As the Supreme brings forth the whole universe by His own power of *māyā*. He is not in any way by it as others are. Vidyāraṇya says that, Entering the Superior bodies like that of Viṣṇu. He became the deities; and remaining in the inferior bodies like that of men He worships the deities.[5] The similar principle is found in the *Devī Bhāgavata*, "I think of the mother of all the worlds, who creates his universe of real-unreal nature, protects the same by her own energy of the three *guṇas*, and withdraws it at the close of every acen and remains disporting herself in her oneness.[6]

Nobel Physicist Erwin Schrödinger in his celebrated books '*My view of the world*' and '*Mind and Matter*' establishes the fact that the dualism of mind and matter can never be resolved on the material plane but only on the psychic plane, which according to his is the only eternally existing substratum of the universe. Schrödinger echoes Max Plank and drives home directly the Vedantic principal that consciousness creates matter and not *vice-versa*.

"Attempt to resolve the dualism of mind and matter was also attempted in the West in past, but the attempt was carried always on the material plane and therefore, it failed.' Schrödinger offer his comments on this attempt........ It is odd that it has usually been done on material basis......But this is no good. If we decide to have only one sphere, it has to be the psychic one, since that exists anyway.[7]

Modern Physicist Fritjof Capra explain this concept in his famous book '*The Tao of Physics*.' According to Fritjof Capra, 'The metaphor of the cosmic dance has found is most profound and beautiful expression in Hinduism in the image of the dancing god Śiva. The dance of Śiva symbolizes not only the cosmic cycles of creation and destruction, but also the daily rhythm of birth and death which is seen in Indian mysticism as the basis of all existence. At the same time, Śiva reminds us that the manifold forms in the world are *māyā* – not fundamental, but illusory and ever-changing, as he keeps creating and dissolving them in the ceaseless flow of his dance'.[8]

Śiva's dance in the words of Coomaraswamy is 'the clearest image of the activity of God which any art or religion can boast of.' As the god is a personification of *Brahman*, his activity is that of *Brahman's* myriad manifestations in the world. The

dance of Śiva is the dancing universe; the ceaseless low of energy going through an infinite variety of patterns that melt into one another.[9]

Modern Physics has show that the rhythm of creation and destruction is not only manifest in the turn of the seasons and in the birth and death of all living creatures, but is also the very essence of inorganic matter. According to quantum field theory, all interactions between the constituents of matter takes place through the emission and absorption of virtual particles. More than that, the dance of creation and destruction is the basis of the very existence of matter, since all material particles 'self-interact' by emitting and reabsorbing virtual particles. Modern Physics has thus revealed that every subatomic particle not only performs an energy dance, but also is an energy dance; a pulsating process of creation and destruction. For the modern Physicists, then, Śiva's dance is the dance of subatomic matter. The metaphor of the cosmic dance thus unifies ancient mythology, religious art and modern Physics. It is indeed, as Coomaraswamy has said, 'Poetry, but none the less science'.

While defining the liberation and bondage Śrī Vidyāraṇya says : The duality and misery of the secondless self, whose nature is bliss, is called bondage. Abiding in its own nature is said to be liberation.[10] Liberation is the restoration to the original condition of pure spirit. Bondage is caused by want of discrimination and is negated discrimination. Hence, one should discriminate about the individual and Supreme Self.[11]

The *jīva* attached to the body through identification with the ego imagines himself to be an agent. Actions serve to purify the mind and thus help the process of enquiry which alone gives knowledge. He who thinks 'I am' is the agent. Mind is his instrument of action, and the action of mind are two types of modifications in succession, internal and external.[12]

The internal modification of the mind takes the form of 'I'. It makes him an agent. The external modification assumes the form of 'this'. It reveals to him the external things.[13] The external things (that are cognized by the mind in a general way, their special qualities having been jumbled up) are cognized by the five sense-organs quite distinctly as sound, touch, colour, taste and smell.[14] That consciousness which reveals at one and the same time the agent, the action and the external objects is called '*sākṣin*' a (witness) in the Vedānta.[15] All the three are different in nature from the '*sākṣin*'. Śrī Śaṅkarācārya also declares in his *Upadeśasāhasrī* (A Thousand

Teachings) that 'The ego which is pervaded by the reflection of consciousness is called the knower or the agent of the action of knowing one who knows oneself (the witness) to be distinct from all these three (the agent, the object and the instrument) as a real knower of the self.'[16]

A well known philosopher C. D. Sharma explains this concept in his famous book *The Advaita Tradition in Indian Philosophy*. He writes: The pure, non-dual, eternal and unconditioned consciousness (*śuddha-caitanya*) called *Brahman* or *Ātman*, through its own power *Māyā* or *Avidyā*, appears as conditioned and determinate and is then called lower *Brahman* or *Īśvara*. The same pure consciousness appearing as limited by the internal organ (*antaḥkaraṇa*), which is objective and physical and is a product of *avidyā* is called individual self or *jīva*. The *jīva* is a subject-object complex. It is a *jñātā* or *pramātā*. It knows, feels and wills and is an object of self-consciousness. It is also an agent (*kartā*) and enjoyer (*bhoktā*). Its subject-element is the pure eternal consciousness appearing in association with the *upādhi* of internal organ (*antaḥkaraṇopahita-caitanya*) called the *sākṣin*, while its object-element is the *antaḥkaraṇa* which is a product of *avidyā*. *Sākṣin*, unlike *jīva*, is the pure subject (*śuddha-jñāta*), a disinterested looker-on, associated with but uninvolved in *upādhi* (*antaḥkaraṇopahita-chaitanya*). *Sākṣin* is the pure eternal consciousness appearing in *Īśvara* as associated with *māyā* and in *jīvas* as associated with *antaḥkaraṇa*. The former is called *Īśvara-sākṣin* and the latter *Jīva-sākṣin*.

Śākṣin, like *Brahman*, is pure eternal consciousness, self-luminous and self-proved being the presupposition of all knowledge and experience, unqualified (*nirguṇa*) and indeterminate and is the pure subject unknowable as an object. But while *Brahman* is unconditioned (*nirupādhika*), *sākṣin*, unlike it, is *sopādhika* as it appears in association with the *upādhi* of *māyā* or *avidyā* or *antaḥkaraṇa*, though it is not involved in or limited by this *upādhi*. It appears to be associated with *upādhi* (*upahita*) and is not limited by it (*anavachhinna*). It is called the witness Self, a disinterested looker-on illuminating itself and everything presented to it as an object.

Śrī Vidyāraṇya compares *sākṣin* with the lamp burning on the stage which illuminates equally the stage-manager, the actress and the audience and shines even in their absence. *Ahaṅkāra* is the *sūtradhāra* or the stage-manager, *buddhi* is the dancing actress (*nartakī*) and objects (*viṣaya*) are the audience. The *sākṣin* (witness) like the lamp in a dancing hall, reveals all these as 'I see', 'I hear', 'I smell', 'I taste', 'I touch' as pieces of knowledge.[17] It is this witness who makes it possible for one to have at one and the same time the experience derived from the different senses. It is

said that the witness reveals at one and the same time the agent, the actions and the external things. But no knowledge is possible unless they get linked up. This is done by the witness, not by any action but by its mere presence; for example 'I see' involved three factors– 'I', the 'seeing', and the 'seen', and to connect them 'at one and the same time' in order to produce knowledge is also the 'work' of the witness. The witness, which is knowledge and nothing but knowledge does it by its mere presence. The witness envelops them all together as a light does its surroundings, and the knowledge 'I see' is produced.

It is a fine piece of epistemology that Vedānta resorts to *vṛttis* are temporary; *cidābhāsa*, which is a reflection of the witness on the *antaḥkaraṇa* but with a *vṛtti*, loses its hold on the congnition when the *vṛtti* subsides. It is therefore that the permanence of knowledge is secured by the ever-present witness. *Sākṣin* illuminates the modifications (*vṛtti*) of *citta* or *antaḥkaraṇa* in the waking state and the mental states in dream, and it continues to shine even in deep sleep when there is no object and is responsible for the unity of the pre-sleep and post-sleep experience of the *jīva*.

The light in the dancing hall uniformly reveals the patron, the audience and the dancer. Even when they are absent, the light continues to shine.[18] The witness-consciousness (*sākṣin*) lights up the ego, the intellect and the sense objects. Even when ego *etc.*, are absent, it remains self luminous as ever.[19] The unchangeable witness is ever present as self-luminious consciousness; the intellect functions under its light and dances in a variety of ways.[20] In this illustration the patron is the ego, the various sense-objects are the audience, the intellect is the dancer, the musicians playing on their instruments are the sense-organs and the light illumining them all is the witness-consciousness.[21] As the light reveals all the objects remaining in its own place, so the witness-consciousness, itself ever motionless, illumines the objects within and without (including the operations of the mind).[22]

The distinction between external and internal objects refers to the body and not to the witness-consciousness. Sense-objects are outside the body whereas the ego is within the body.[23] The mind seated within goes out again with the sense organs. In vain, people seek to impose the fickleness of the mind illumined by the witness-consciousness (*sākṣin*) on the later.[24] The streak of sunlight coming into the room through an opening is motionless; but, if one dances one's hand in the rays, the light appears to be dancing.[25] Similarly, the witness-consciousness, through really fixed in its own place and neither going out nor returning within, yet appears to move owing to the restless nature of the mind.[26]

The witness-consciousness can neither be called external nor internal. Both these terms have reference to the mind. When the mind becomes fully tranquil, the witness exists where it shines.[27] If it be said that (when all mental operations cease) there is no space at all, we reply: let it have no space. It is called all-pervasive, because of the mind's creation of space.[28] Whatever space, internal or external, the intellect imagines, is pervaded by the witness-consciousness. Similarly, will the witness-consciousness be related to all other objects.[29]

Śrī Vidyāraṇya says that whatever form the intellect imagines, the Supreme Self illumines it as its witness, remaining itself beyond the grasp of speech and mind.[30] If you object 'How such a self could be grasped by me?', our answer is : Let it not be grasped. When the duality of the knower and the known comes to an end, what remains is the self.[31]

Modern Physicist F. Capra says '*Brahman*, the Ultimate Reality, is understood as the 'soul', or inner essence, of all things. It is infinite and beyond all concepts; it cannot be comprehended by the intellect, nor can it be adequately described in words : '*Brahman*, beginingless supreme; beyond what is and beyond what is not'– 'Incomprehensible is that Supreme Soul, unlimited, unborn, not to be reasoned about, unthinkable'.[32]

The problem of language encountered by the Eastern mystic is exactly the same as the problem the modern physicist faces. Thus, W. Heisenberg writes : 'The problems of language here are really serious. We wish to speak in some way about the structure of the atoms...... But we cannot speak about atoms in ordinary language.[33]

Thus, Aśvaghoṣa writes : 'All things in their fundamental nature are not namable or explicable. They cannot be adequately expressed in any form of language.[34]

Both the Physicist and the mystic want to communicate their knowledge and when they do so with words, their statements are paradoxical and full of logical contradictions. These paradoxes are characteristic of all mysticism, from Heraclitus to Don Juan, and since the beginning of this century they are also characteristic of Physics.[35]

F. Capra says, 'Hindu sages with their characteristic penchant for myth have pictured *Brahman* as divine and talk about it in mythological language. The various aspects of the Divine have been given the names of the various gods worshipped by the Hindus, but the scriptures make it clear that all these gods are but reflections of the one Ultimate Reality:

This that people say, 'Worship this god ! Worship that god ! one after another – this is his (*Brahman's*) creation indeed ! And he himself is all the gods.[36]

The manifestation of *Brahman* in the human soul is called *Ātman* and the idea that *Ātman* and *Brahman*, the individual and the Ultimate Reality, are one is the essence of the Upaniṣads.

That which is the finest essence–this whole would has that as its soul. That is Reality. That is *Ātman*. That art thou.[37]

Śrī Vidyāraṇya also concludes with the same expressions that since *Ātman* is self-luminuous in its nature, its existence needs no proof. If you need to be convinced that the existence of *Ātman* needs no proof, hear the instruction of the *Śruti* from a spiritual teacher.[38] If you find the renunciation of all perceptible duality impossible, reflect on the intellect and realize the witness-consciuosness as the one witness of all internal and external creations of the intellect.[39]

Sanskrit has been the medium of instruction as well as intellectual activities in different disciplines including scientific one in India since the last 5000-6000 years. Hence, it contains valuable knowledge. Now the time has come to study Sanskrit texts and get acquainted with thoughts enshrine in it, and also co-relate with modern sciences so as to take maximum advantage and make people prosperous and happy. I quote our honourable Dr. A. P. J. Abdul Kalam (Former President of India) : "Ancient Sanskrit literature is a store house of scientific principles and methodology. The work of our ancient scholars should be thoroughly examined and where possible integrated with modern science."[40]

REFERENCES :

1. "परमात्माद्वयानन्दपूर्णः पूर्वं स्वमायया।
स्वयमेव जगद्भूत्वा प्राविशज्जीवरूपतः॥" *Pañcadaśī*, X. 1.
2. "सदेव सोम्येदमग्र आसीदेकमेवाद्वितीयम्।
तद्धैक आहुरसदेवेदमग्र आसीदेकमेवाऽ द्वितीयं तस्मादसतः सज्जायत॥" *Chāndogya Up.*, VI. 2.1.
3. "मायां तु प्रकृतिं विद्यान्मायिनं तु महेश्वरम्।
तस्यावयवभूतैस्तु व्याप्तं सर्वमिदं जगत्॥" *Śvetāśvatara Up.*, IV. 10.
4. *Ānandalaharī*, I. 1.
5. "विष्णवाद्युत्तमदेहेषु प्रविष्टो देवता भवेत्।
मर्त्याद्यधमदेहेषु स्थितो भजति मर्त्यताम्॥" *Pañcadaśī*, X. 2.

6. "सृष्ट्वाखिलं जगदिदं सदसत्स्वरूपं शक्त्या त्रिगुणया परिपाति विश्वम्।
संहृत्य कल्पसमये रमते तथैका तां सर्वविश्वजननीं मनसा स्मरामि॥" *Devī Bhāgavata*, I. 2. 5.
7. Schrödinger, 1964, pp. 62–63.
8. Capra, 1991, pp. 269–270.
9. Capra; 1991, p. 271
10. "अद्वयानन्दरूपस्य सद्वयत्वं च दुःखिता।
बन्धः प्रोक्तः स्वरूपेण स्थितिर्मुक्तिरितीर्यते॥" *Pañcadaśī*, X. 4.
11. "अविचारकृतो बन्धो विचारेण निवर्तते।
तस्माज्जीवपरात्मानौ सर्वदैव विचारयेत्॥" *Ibid.*, X. 5.
12. *Ibid.*, X. 6.
13. *Ibid.*, X. 7.
14. *Ibid.*, X. 8.
15. *Ibid.*, X. 9.
16. "यदाभासेन संव्याप्त संज्ञातेति निगद्यते।
त्रयमेतद्विविच्यात्र यो जानाति स आत्मवित्॥" *Upadeśasāhasrī*, XVIII. 120.
17. *Pañcadaśī*, X. 10
18. *Ibid.*, X. 11.
18. *Ibid.*, X. 12.
20. *Ibid.*, X. 13.
21. *Ibid.*, X. 14.
22. *Ibid.*, X. 15.
23. *Ibid.*, X. 16.
24. *Ibid.*, X. 17.
25. *Ibid.*, X. 18.
26. *Ibid.*, X. 19.
27. *Ibid.*, X. 20..
28. *Ibid.*, X. 21.
29. *Ibid.*, X. 22.
30. *Ibid.*, X. 23.
31. *Ibid.*, X. 24.
32. Capra, 1991, p. 99
33. Heisenberg, 1963, p. 177
34. Capra, 1991, p. 321
35. *Ibid.*, p. 54
36. *Bṛhadāraṇyaka Up.*, I. 4. 6
37. *Chāndogya Up.* VI. 9. See Also Capra, 1991, pp. 99–100.
38. *Pañcadaśī*, X. 25
39. *Ibid.*, X. 26..
40. Ignited Minds, Kalam, Dr. A. P. J., p. 87.

REFLECTION OF VEDIC CONCEPTS IN *VĀMANA PURĀṆA*– AN OUTCOME OF TRANSMITTED VEDIC IDEAS BY VYĀSA

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The term Veda denotes the divine knowledge, holy writ, the sacred scriptures of the Hindus revealed by Brahmā, preserved by tradition and arranged in the present form by Vyāsa as *Ṛgveda, Sāmaveda, Yajurveda* and *Atharvaveda.* Vyāsa is widely known as an ancient seer for the arrangement of Vedas and its transmission to later literature like Purāṇa and Itihāsa. The term *Vyāsa*, etymologically denotes a person who describes or differentiate the Vedas and divide the same.

Since the Purāṇas follow the Vedic tradition, it is quite natural that the fundamental Vedic concepts like rituals, deities motif, creation, symbolisms, *etc.* are transmitted in the Purāṇas. The religious ceremonies and the stories enjoined in the Vedic scriptures are developed in the Purāṇas. Hence, an attempt has been made here to study some Vedic concepts as reflected in the *Vāmana Purāṇa* alongwith its Saromāhātmya (*SaMā*) section.

The Purāṇa writer names the *Vāmana Purāṇa* on the basis of Viṣṇu's three strides. *Ṛgveda* states the secret of Viṣṇu's three steps :

इदं विष्णुर्विचक्रमे त्रेधा निदधे पदम्।
समूळ्हमस्य पांसुरे॥[1]

The entire cosmic manifestation is based on the fundamental concept of Viṣṇu's three steps or strides. All the creatures dwell in the wide three strides of Viṣṇu :

यस्योरुषु विक्रमणेष्वधिक्षियन्ति भुवनानि विश्वा।[2]

Vāmana and Viṣṇu both are identical in the *Śatapatha Brāhmaṇa* :

वामनो ह विष्णुरास[3]।

स हि वैष्णवो यद् वामनः[4]।

वैष्णवो वामनः पशुः[5]।

Different epithets of Viṣṇu are noticed in the *Vāmana Purāṇa* : Aja, Akṣara, Tridhāman, Divaspati, Dyauḥ, Dhātā, Pavitra, Puruṣa, Vṛṣākapi, Mokṣa, Rudra,

Vauṣaṭ, Sahasraśiras, Sahasrabāhu, Sahasramūrti, *etc.* An in-depth study of *Vāmana Purāṇa* helps to find out hundreds of Vedic concepts as reflected in the text.

A traditional scholar of Purāṇic literature can easily find the uniformity of Viṣṇu and Śiva (XXXVI.20–32), a *Ṛgvedic* motif (VI.69.8) on Indra-Viṣṇu conflict (II.44–54) different forms of Śiva, *viz.* Īśa (57.11), Īśāna (XI.5), Girīśa (XXVI.71), Tryambaka (XVII.41; XL.60) Rudra, (XVII.26) *Śaṅkara*, (I.5; 13; 64) Nīlalohita (LVII.50), *etc.* Vedic stotra recited by Kaśyapa to Viṣṇu, different epithets of Viṣṇu like Trivikrama (ch. LXIII) *namaḥ stotras* (*SaMā* XXVI.72-103) from *namaka adhyāya* of *Yajurveda*, glorification of Sarasvatī in Vedas and Purāṇas, Vedic names of 49 Maruts (XLV.18-XLVI.76), cosmogonical doctrine of *ekārṇava* and cosmic egg, Vedic Hiraṇyagarbha-vidyā (XLIII.71), two aspects of *puruṣa-nirguṇa* and *saguṇa*, meaning of *hiraṇya* as *prāṇa, tejas* and *tapas*, several Vedic deities like Agni, Indra, Viṣṇu, Vāyu, Sūrya, *etc.*, Ṛgvedic symbolism of Namuci, Vedic motif in respect of Prajāpati, meaning of *Pṛśni*, doctrine of Mātariśvā – a vital air, symbolism of *arka* plants in Vedas and Purāṇas, cosmic form of Vāmana, Trivikrama incarnation, Nakṣatra-puruṣa and 28 constellations, *etc.* in the *Vāmana Purāṇa.*

According to this Purāṇa the great sage Vyāsa[6], popularly known as Vedavyāsa, achieved omniscience and *brahmajñāna* by the grace of Supreme Lord, Parameśvara Śiva, after propitiating Him.

वेदव्यासेन मुनिना आराध्य परमेश्वरम्।
सर्वज्ञत्वं ब्रह्मज्ञानं प्राप्तं देवप्रसादतः॥[7]

The sacred forest of Vyāsa is mentioned by this Purāṇa as one of the famous seven forests.[8] Following the Vedic tradition, this Purāṇa states that censure of the Vedas is a great crime, no end of which can be reached:

वेदनिन्दा महत्पापं यस्यान्तो नैव लभ्यते।
सोऽयं स्नानान्महत्तोर्थं नाशयिष्यति तत्क्षणात्॥[9]

Four Vedas are described as the controller of natural phenomena like river *etc.* Brahman controlled the river Kuṭilā firmly with the bonds of *Ṛgveda, Sāmaveda, Atharvaveda* and *Yajurveda*:

ऋक्सामाथर्वयजुभिर्वाङ्मयैर्बन्धनैर्दृढम्।[10]

Vedic river Sarasvatī is praised by the seer Lomaharṣaṇa as *akṣara*:

अक्षरं परमं देवि यत्र सर्वं प्रतिष्ठितम्।
अक्षरं परमं ब्रह्म विश्वं चैतत् क्षरात्मकं॥[11]

Supreme Reality is changeless, in whom everything rooted and the changing universe rest. This concept is perhaps taken from the *Taittirīya Āraṇyaka, i.e.,* (a) अक्षरं परमं प्रभुम्॥[12] (b) अक्षरं ब्रह्मसम्मितम्।[13]

Concept of Vedic deities is truly reflected in the *Vāmana Purāṇa*. Self-luminosity, power of illuminating others and giving fulfillment of desire– these three are the basic characteristics of deity. According to this Purāṇa, the performance of sacrifices, recitation and knowledge of the Vedas and worship of and devotion of Lord Viṣṇu have been laid down as the Supreme religion of gods.

देवानां परमो धर्मः सदा यज्ञादिकाः क्रियाः।
स्वाध्यायवेदवेत्तृत्वं विष्णुपूजारिति स्मृता ॥[14]

Aditi is described as the mother of gods– अदितिर्देवमाता च,[15] which reminds the etymology of the term in the *Nirukta* of Yāska – अदिरदीना देवमाता.[16] Ariṣṭanemi is entrusted with the task of collecting fuel for the sacrificial fire, *i.e.,* अरिष्टनेमिनं चक्रे इध्माहरणकारिणम्.[17] Twelve Ādityas of celestial region and eleven Rudras of atmospheric region are also mentioned in this Purāṇa : इन्द्राद्या द्वादशादित्या रुद्रास्त्वेकादशैव हि.[18] Lord Viṣṇu is depicted here (ch. LIV) as Nakṣatrapuruṣa and the 27 lunar mansions of zodiac system are fixed in his different bodily parts. It also adds Abhijit in the list of lunar asterism. The *Mūla nakṣatra* exists in the two feet of Viṣṇu, the Rohiṇī in his two thighs and so on: मूलर्क्षं चरणौ विष्णोजङ्घे द्वे रोहिणी स्मृते.[19] It also reminds two complete hymns of the *Atharvaveda* (XIX.7 & 8) on the *nakṣatras* revealed by the seer Gārgya.

Vedic deities are also praised in this Purāṇa.

अग्निः सोमस्तथा मित्रो, वरुणोऽथ शचीपतिः।
इन्द्राग्नी चाप्यथो विश्वे, प्रजापतय एव च ॥[20]

It reminds the basic concept 'अग्निषोमात्मकं जगत्' of as rooted in *Ṛgvedic mantras* 'अग्नीषोमाविमं सु मे, अग्नीषोमा यो अद्य वां, अग्नीषोमा य आहुति, अग्नीषोमा चेति तद, अग्नीषोमा सवेदसा',[21] *etc.*

Indra, Rudra and Sun are treated as the chief deities: इन्द्रोऽस्मि रुद्रोऽस्मि दिवाकरोऽस्मि (XX.26a) 'एकादश तथा रुद्रास्त्रिनेत्रा वृषकेतनाः' (V. 3.) *etc.*

Sometimes, *Ṛgvedic mantra* for Indra is chanted by Vena with a little variant for Śiva. For the proper understanding of some Vedic concepts it would be better to present both the corresponding Purāṇic verses and the Vedic citations.

गायन्ति त्वां गायत्रिणो हार्चयन्त्यर्कमर्चिणः।
ब्रह्माणं त्वा शतक्रतो उद्वंशमिव मेनिरे ॥[22]

It is rooted in the following *Ṛgvedic mantra*:

गायन्ति त्वा गायत्रिणोऽर्चन्त्यर्कमर्किणः।
ब्रह्माणस्त्वा शतक्रत उद्वंशमिव येमिरे ॥[23]

A beautiful description of Vedic deities is presented in this Purāṇa in the context of fighting against Andhaka under the leadership of Lord Indra :

अग्रतो द्वादशादित्याः पृष्ठतश्च त्रिलाचनाः।

मध्येऽष्टौ वसवो विश्वे साध्याश्विमरुतां गणाः॥[24]

Different forms of Lord Śiva like sublime (अघोर), terrific (घोर), violent and more violent forms (अघोरघोरतर) are mentioned in the *Vāmana Purāṇa* as:

अघोरघोररूपाय घोराघोरतराय च॥[25]

It is rooted in *Maitrāyaṇī Saṃhitā* :

अघोरेभ्योऽथ घोरेभ्योऽघोरघोरतरेभ्यश्च।

सर्वतः शर्वशर्वेभ्यो नमस्ते रुद्ररूपेभ्यो नमः॥[26]

A complete Chapter of the *Yajurveda* (XVI), widely known as namakādhyāya is reflected in the Saromāhātmya section of *Vāmana Purāṇa*. The *Yajurveda* states : नमः शम्भवाय च मयोभवाय च नमः शङ्कराय च मयस्कराय च नमः शिवाय च शिवतराय च॥[27]

स. मा– नमः शिवाय शान्ताय नमः शान्ततमाय च।[28]

नमः शिवाय शान्ताय निश्चिन्ताय यशस्विने।[29]

नमः रुद्राय लुब्धाय यज्ञभागप्रियाय च॥[30]

नमो यज्ञाय......यज्ञवाहाय हव्याय तप्याय तपनाय च।[31]

नमः सहस्रशीर्षाय नमो ब्रह्मशीर्षाय सहस्रचरणाय च[32], which reminds the Puruṣasūkta: सहस्रशीर्षा पुरुषः सहस्राक्षः सहस्रपात्। Again, concept of primeval creation is also taken in the *Vāmana Purāṇa* from the *Ṛgveda* (X.90). The *Vāmana Purāṇa* (LX.20-29) states:

सहस्रशीर्षाय नमो ब्रह्मशीर्षाय ते नमः

नमः सहस्रनेत्राय सौमसूर्यानलेक्षण॥.......

नमः सहस्रपादाय सहस्रभुजमन्यव।......

मूलं ते ब्राह्मणा ब्रह्मन् स्कन्धस्ते क्षत्रियाः प्रभो।

वैश्याः शाखा दलं शूद्रा वनस्पते नमोऽस्तु ते॥

ब्राह्मणाः साग्रयो वक्त्राः दोर्दण्डाः सायुधा नृपाः।

पार्श्वाद् विशश्चोरुयुगाज्जाताः शूद्राश्च पादतः॥

नेत्राद् भानुरभूत तुभ्यं पद्भ्यां भूः श्रोत्रयोर्दिशः।

नाभ्यां ह्यभूदन्तरिक्षं शशाङ्कं मनसस्तव॥

These Purāṇic verses may be compared with the following *mantra*s of the *Ṛgveda* (X.90).

ब्राह्मणोऽस्य मुखमासीद् बाहू राजन्यकृतः।
उरू तदस्य यद्वश्यः पद्भ्यां शूद्रोऽजायत॥
चन्द्रमा मनसो जातश्चक्षोः सूर्यो अजायत।
मुखादिन्द्रश्चाग्निश्च प्राणाद्वायुरजायत॥
नाभ्याम् आसीदन्तरिक्षं शीर्ष्णो द्यौः समवर्तत।
पद्भ्यां भूमिर्दिशः श्रोत्रात्तथा लोकाँ अकल्पयन्॥

Concepts of Vedic rituals are reflected in several chapters of *Vāmana Purāṇa*. Some of which are noticed in the depiction of Yajñapuruṣa as follows :

नमस्ते यज्ञपुरुष यज्ञभागभुजे नमः।
होता होमश्च हव्यं च हूयमानश्च हव्यवाट्।[33]

Sacrificer, sacrifice, oblations to the gods, the object being offered as an oblation fire–different aspects are remained in one substratum. Again, Viṣṇu is praised as sacrifice, performer of a sacrifice and sacrificer : यज्ञस्त्वं यजमानस्त्वमीड्यस्त्वमसि याजकः.[34] So sacrifice, performer of sacrifice, god to be invoked and sacrificer are remained in one unified Yajñapuruṣa. Most of the people in the Purāṇic period were *svādhyāyayajñaniratāḥ*.

Hiraṇyagarbha is also praised in the *Vāmana Purāṇa*: नमो हिरण्यगर्भाय,[35] हिरण्यगर्भेत्यादित्यम,[36] *etc*. indicates the identity of Sun as Hiraṇyagarbha. Sacrifice is personified as Lord Viṣṇu.[37] The Aśvamedha sacrifice is the best of all sacrifices.[38] A man obtains the merit of Aśvamedha sacrifice if he visits Dakṣeśvara Śiva in Dakṣāśrama.[39]

Sacrificial Hall (*Yajñavāṭa*) is described in several places of the *Vāmana Purāṇa* : यज्ञवाटं प्रविष्टं तं–IV.31; यज्ञवाटमुपागम्य – LXV. 1; यज्ञवाटस्थितं विप्राः – *SaMā*, X.39, *etc*. In Saromāhātmya section of this Purāṇa, *yajña* is praised as superb and essential rite. Lord Viṣṇu himself in the form of Vāmana praise the sacrifice, the fire and the sacrificer, the officers of the sacrifice, the assistants and the wealth of materials.

तुष्टाव यज्ञं वह्निं च यजमानमथार्चितः।
यज्ञकर्माणिकारस्थान् सदस्यान् द्रव्यसंपदम्॥[40]

Again, पञ्चयज्ञानवाप्नोति[41] hints on the five sacrifices of Vedas and पदे पदे यज्ञफल[42] surely praises the performance of sacrifice.

The term *yajñopavīta* also occurs several times in this Purāṇa. In *Saromāhātmya* section, it is stated that the venerable Bṛhaspati gave Viṣṇu the sacred thread: यज्ञोपवीतं भगवान् ददौ तस्य बृहस्पतिः.[43] It reminds the Smṛti Text: "यज्ञोपवीतं परमं पवित्रं बृहस्पतेर्यत् सहजं पुरस्तात्।

Following the Vedic tradition of offering food, this Purāṇa states that one should offer food to the gods, guests, spirits, servants, visitors, children, one's parents, fire and the Divine mothers.

देवतातिथिभूतेषु भृत्येष्वभ्यागतेषु च।
अभुक्तवत्सु येऽश्नन्ति बालपित्रग्निमातृषु ॥[44]

In fine, it may be said that the existence of numerous Vedic concepts in the *Vāmana Purāṇa* indicates the enrichment of Vedic tradition and conceptual development in the same. Since the Purāṇas bear the Vedic tradition and its enriched concepts like creation, deities, sacrifices, *etc.*, this Purāṇa also shows the abundance of conceptual ideas on the basis of Indian cultural tradition. A scholar can find sufficient reflections of Vedic concepts in the *Vāmana Purāṇa* which may be a topic of further research.

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37. "तं यज्ञपुरुषं विष्णुं..।" *SaMā* VI. 28c.
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YOGA VIBHŪTIS IN *BHĀGAVATA PURĀṆA*

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The synthesis of Indian Orthodox Philosophical systems can be traced in the Purāṇic literature, especially in the *Bhāgavata Purāṇa*. This Purāṇa is a real tribute to Indian philosophy and religion. Basic principles of all the systems like Sāṃkhya, Yoga, Nyāya, Vaiśeṣika, Mīmāṁsā and Vedānta are found integrated here. The tradition says that the Purāṇas were written to explain and elucidate the high philosophy and religion of the Vedas and the Upaniṣads to the common people in an easy and comprehensible language.[1] Among the Purāṇas the *Bhāgavata* is the most popular having great and lasting influence on Indian psyche. It is said that eighty-one commentaries in Sanskrit on this Purāṇa are available and many must be missing.[2] *Bhāgavata* is a blend of truth, beauty and goodness. Though it is known as a long narrative literary work, yet its merit is judged by the philosophy it conveys. Its philosophy in perfect tune with Upaniṣads, is an attempt to know the pure, the infinite, the blissful and the Supreme Truth.[3] It is the quintessence of all Vedāntas based on the truth of non-duality and characterized by the unity of *Ātmā* and *Brahma*. Its ultimate purpose is liberation (*mokṣa*).[4] Like *Bhagavadgītā*, it supports devotion (*bhakti*) as prime requisite to attain the final goal. It says, just as gold regains its natural brilliance on its impurities be removed by subjection to heat treatment, so too, through *bhakti* a *jīva* is able to overcome all impurities and becomes assimilated to His essence.

Intense devotion is achieved through concentration of mind, abandoning all thoughts of pleasures which are as unreal as dreams, through surrendering the ego and by attaining real knowledge. Such a person enters into the state of *samādhi* or meditation where he is not distracted or taken in by worldly objects and allurements. This meditation along-with intense devotion is placed higher than all other means of attainment of ultimate truth in the *Bhāgavata*. Knowledge (Sāṁkhya), Yoga, practice of *dharma*, study of Vedas, austerities, penance, *etc*. are the other means which cannot thoroughly purify the mind that is empty of love for God.

The question arises how should the aspirant of liberation mediate on God ? In answer to that the *Bhāgavata* preaches eight-limbed *yoga* with *prāṇāyāma* as a prime limb similar to that of Pātañjala yoga as a means for reaching the state of meditation[6]. It explains the control of breath in association with steadily pronouncing *Praṇava* as the first step of *samādhi*. When a *yogī* is established in meditation, the error of distinguishing seer, seen and the act of seeing is extinguished. His mind is concentrated on God only,[7] and God, pleased with his devotion bestows on him the fruit of meditation.[8] All philosophical systems agree in one way or other that without meditation, true knowledge alone cannot lead to *mokṣa*, because it needs a pure and clear mind to understand the real essence. It requires *sādhanā* (continuous meditation) to reach the state of excellence in *samādhi*. Meanwhile, in the process of attaining excellence, a *yogī* experiences some miraculous things which take him above the level of a common man. He gains some supernatural psychic powers known as *vibhūtis* or *siddhis*. Although these powers do not lead to liberation, they are true phenomena that cannot be ignored. There knowledge is essential for an aspirant so that he is able to distinguish between the state of *siddhis* and the state of *mokṣa*. He should not be disillusioned by these superhuman powers and must always know that his real goal is different and yet to be achieved. These powers are actually obstacles in the path of *mokṣa* if the *yogī* is diverted from his ultimate goal due to them,[9] but they are definitely accrued when a *yogī* attains excellence in the *samādhi*.[10] Patañjali also explains that a *yogī* with perfection of *samādhi* and a controlled mind is not distracted with these powers. They attract only those whose minds are not stable.[11]

In the fifteenth chapter of 11th canto of the *Bhāgavata*, a description of some supernatural powers is given alongwith the modes of acquiring them. The description is quite similar to that given in *Pātañjala Yogasūtra* where knowledge-based, physical and internal psychic powers are explained in the third chapter– Vibhūti pāda[12] of these powers, the *Bhāgavata* says, eight are generated from God and other ten arise from the dominance of the *sattva* aspect of *prakṛti*.[13] In the *Sāṁkhyakārikā*, these eight powers known as *siddhis* are found explained as *dharma* of the *buddhi tattva* and are said to be acquired due to *aiśvarya*. Here is a brief description of these *siddhis* in the *Bhāgavata* alongwith a comparison with *Yoga-sūtra* :–

i) ***Aṇimā* :** This is known as the capacity to contract the body to atomic size. It is obtained by concentrating on any of the *bhūta-sūkṣmas* or *tanmātras* (the subtle aspects of the elements),[14] but according to *Yoga-sūtra*, this is achieved by mastering the concentration upon gross elements (*sthūla–saṁyama–jaya*).

ii) ***Mahimā*** : This is a power to expand the body indefinitely or very big in size like mountain or like sky. This is obtained by concentrating of *Mahat–tattva*.[15]

iii) ***Laghimā*** : The power to make the body weightless is known as *laghimā* which is obtained by concentrating on mind (*manas*).[16]

iv) ***Prāpti*** : This is a capacity to partake in the enjoyments of all creatures through their senses. For example, a *yogī* is capable to touch the moon from his fingertip while sitting on earth only.[17] This is achieved by concentrating on *ahaṅkāra tattva*.

v) ***Prākāmya*** : This is a capacity to have intuitive enlightenment of any object in this world or in others. It is attained by mastering the concentration on substantive aspect of all *tattvas* (*svarūpa-saṁyama-jaya*).[18] In *Yoga-sūtra*, it is described as a power to enjoy no obstacle in the fulfillment of any desire.[19] For example, with this power a *yogī* can enter into the Earth and again come out, just like going in an coming out of water.

vi) ***Īśitā* or *Īśitva*** : It is the power to control and direct objects in nature and the will of others.[20] This power is attained by mastering the constraint upon three *guṇas* (*anvaya-viṣaya-saṁyama-jaya*).[21] With this power a *yogī* achieves a control over birth, life and death of all objects of the world. The *Bhāgavata* tells that this power is obtained by concentrating upon the all-pervading, master of three *guṇas* and manifested in the form of time (*kāla*).

vii) ***Vaśitā* or *Vaśitva*** : *Vaśitva* gives a *yogī* the power to remain detached and unaffected while tenanting a body and contacting objects of the senses.[22] In *Yoga-sūtra* it is described as control over all basic elements (earth *etc.*) and the gross objects like pot, *etc.* through exercising control over the subtle, the minutest. This is obtained by mastering the constraint upon the minutest (*sūkṣma-viṣaya-saṁyama-jaya*), but according to the *Bhāgavata* this state is attained by concentrating on *Turīya* or the Supreme God.

viii) ***Yatrakāmāvasāyitā*** : The eighth state is the power to attain in the highest degree, any pleasure that may be desired.[23] This is obtained by concentrating on *nirguṇa Brahma*.

In *Sāṁkhya-tattva-kaumudi*, the power to attain gravity (*garimā*) is mentioned among the eight powers in place of the eighth state as told in the *Bhāgavata*.[24] These eight *siddhis* are innate in God or are generated from God. These are known as sovereign powers. The other ten *siddhis* or *vibhūtis* arise from the dominance of

sattva aspect of Prakṛti.[25] The first one is to be free from hunger and thirst which is described in *Yoga-sūtra* as : in the hollow of the throat in the form of a hollow. By the collision of the breath and so on will this hunger and thirst arise. As a result of constraint upon these, these two cease.[26]

Next is the power to see and hear things at a distance. The *Yoga-sūtra* says that a *yogī* achieves vivid organs of hearing and sight as a result of constraint on these organs.[27] The power of traveling at the speed of Mind (*manojavaḥ*) is attained by subdual of the organs.[28] Then comes the state of assuming any form one likes (*kāmarūpam*) which is found in *Yoga-sūtra* as *kāyasampat* (perfection of body), attained by constraint upon the elements. Perfection of body is to have beauty, grace, strength and toughness of a *vajra.*[29] To die according to will; witnessing the sports of celestials; attaining anything according to one's desire and unobstructed movement anywhere are the other supernatural powers a *yogī* achieves.[30] Besides these, there are five other subsidiary powers spoken of. These are : power to understand the past, present and future; capacity to endure heat and cold and other such contradictory situations; reading the mind of others; overcoming the effects of fire, sun, light, water and poisons and invincibility.[31] Apart from the knowledge of past and future, knowledge of his own births and deaths in different bodies; understanding the sounds of all living beings; power to assume any form; power to enter any other body; knowledge of the universe; power of obstruction-free movement *etc.* are also explained in *Bhāgavata* quite similarly to that of Pātañjala Yoga.[32] These are called external accomplishments or pertaining to sense objectives and the powers in the form of action. The difference between *Bhāgavata* and the *Yoga-sūtra* lies in the modes of acquiring the *siddhis*. In the *Yoga-sūtra*, *saṁyama* or the combination of *dhāraṇā*, *dhyāna* and *samādhi* is the means to achieve excellence and the experience the psychic powers, but in *Bhāgavata* intense devotion to God is given priority. God is the source and Master of all *siddhis* and the protector of Sāṁkhya, Yoga, *dharma* and *Brahma-jñāna.*[33]

Conclusion : It must be first emphasized that in *Bhāgavata* as well as in *Yogasūtra*, the *vibhūtis* or super natural powers are said to take place in the *ekāgra* state of mind, hence, they must be understood to be a part of process of spiritual development of a *yogī*. Though according to both – the *Bhāgavata* and the *Yoga-sūtra*, these are told as obstacles in the path of liberation if an aspirant is attracted towards them, yet once he becomes apathetic to all the attractions of pleasure and begun to travel on the road of *yoga*, they help in searching the true path for him. S. N. Dasgupta also says : "The

miraculous powers attained by the practicing *yogī* are useful to person bent upon the *yoga* ways in securing and strengthening his faith." The fact is, the *yoga* state of trance is different from the trance stages belonging to *Vikṣipta* stage of mind and produced through hypnotism or other means. *Yoga* means an intense stage of concentration where the ordinary mental states are arrested. There may be some people who do not believe in the states of trance as explained above but our Indian culture pays highest reverence to the *yogī*s who were believed to possess superior knowledge as well as superior power. Dasgupta has referred to many western poets and writers in his work 'Yoga Philosophy' who give credence to super natural powers. The account of these powers in *Bhāgavata* also conveys the same meaning that the *yogī*s do experience the state of trance while in meditation which help in strengthening their desire for *mokṣa*.

The *Bhāgavata Purāṇa*, in this way, has a remarkable contribution towards understanding the nature of Indian philosophy by blending various orthodox streams leading towards one and the same goal–liberation. It presents a synthesis of knowledge, action and devotion like *Bhagavadgītā* in many of its verses. The basic concept of our philosophy is to explore the reality and thereby uplifting the self an well society, which is thus described in *Bhāgavata*:

तपस्तीर्थं जपो दानं पवित्राणीतराणि च।
नालंकुर्वन्ति तां सिद्धिं या ज्ञानकलया कृता ॥[34]

REFERENCES :

1. Ramanarayana Vyas, *Synthetic Philosophy of the Bhāgavata*, pp. 9–10.
2. *Ibid.*
3. "तच्छुद्धं विमलं विशोकममृतं सत्यं परं धीमहि।" *Bhāgavata–purāṇa*, XII.13.19.
4. "सर्ववेदान्तसारं यत् ब्रह्मात्मैकत्वलक्षणम्। वस्त्वद्वितीयं तन्निष्ठं कैवल्यैकप्रयोजनम्॥" *Ibid.*, XII. 13. 12.
5. *Ibid.*, XI, 14.25.
6. *Ibid.*, XI. 14.32-46.
7. "एकस्मिन्भगवत्यारमति चित्तम्।" *Tattvavaiśāradī*, I.28.
8. "ततः ईश्वरः समाधिफललाभेन तं गृह्णाति।" *Ibid.*
9. "अन्तरायान्वदन्त्येते युञ्जतो योगमुत्तमम्।
   मया सम्पद्यमानस्य कालक्षपणहेतवः॥" *Bhāgavata–purāṇa*, XI.15.33.
10. "जितेन्द्रियस्य युक्तस्य जितश्वासस्य योगिनः।
   मयि धारयतश्चेत उपतिष्ठन्ति सिद्धयः॥" *Ibid.*, XI.15.1

11. "ते समाधावुपसर्गा व्युत्थाने सिद्धयः।" *Yogasūtra*, III. 37.
12. *Ibid.*, III. 16–36.
13. "तासामष्टौ मत्प्रधाना दशैव गुणहेतवः।" *Bhā.*, XI. 15. 3.
14. *Ibid.*, XI. 15. 10.
15. "महिमाल्पोऽपि ग्रामनगगगनपरिमाणो भवति।" *Tattvavaiśāradī*, III. 45.
16. *Bhā.*, XI. 15. 12.
17. *Tattvavaiśāradī*, III. 45.
18. *Ibid.*
19. "प्राकाम्यभिच्छानभिघातः।" *Ibid.*
20. "शक्तिप्रेरणमीशिता।" *Bhā.*, XI. 15. 4.
21. *Tattvavaiśāradī*, III. 45.
22. i) "गुणेष्वसंगिता वशिता।" *Bhā.*, XI. 15. 5.
    ii) "वशित्वं भूतभौतिकेषु वशीभवत्यवश्यश्चान्येषाम्।" *Vyāsabhāṣya*, III. 45.
23. "यत्कामस्तदवस्यति।" *Bhā.*, XI. 15. 5.
24. *Sāṁkhyatattvakaumudī*, 23.
25. "दशैवगुणहेतवः।" *Bhā.*, XI. 15. 3.
26. "कण्ठकूपे क्षुत्पिपासानिवृत्तिः।" *Yogasūtra*, III. 30.
27. "ततः प्रातिभश्रवणवेदनादर्शास्वादवार्ता च जायन्ते।" *Ibid.*, III. 36.
28. i) *Bhā.*, XI. 15. 6.
    ii) *Yogasūtra*, III. 36.
29. *Yogasūtra*, III. 46.
30. "स्वच्छन्दमृत्युर्देवानां सहक्रीडानुदर्शनम्।
    यथा सङ्कल्पसंसिद्धिराज्ञाप्रतिहतागतिः॥" *Bhā.*, XI. 15. 7.
31. "त्रिकालज्ञत्वमद्वन्द्वं परचित्ताद्यभिज्ञता।
    अग्न्यार्काम्बुविषादीनां प्रतिष्टम्भोऽपराजयः॥" *Ibid.*, XI. 15. 8.
32. i) *Bhā.*, XI. 15. 19–30.
    ii) *Yogasūtra*, III. 16–30.
33. "सर्वासामपि सिद्धीनां हेतुः पतिरहं प्रभुः।
    अहं योगस्य सांख्यस्य धर्मस्य ब्रह्मवादिनाम्॥" *Bhā.*, XI. 15. 35.
34. *Ibid.*, XI. 19. 4.

CRITICAL EDITION OF OḌIĀ *BHĀGAVATA*

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There is no such direct evidence available to ascertain when the popular texts like *Rāmāyaṇa, Mahābhārata* in Sanskrit were studied in Oḍiśā following other Purāṇas. But mention of study of Purāṇas and the description of the Purāṇic episodes are found different inscriptions. It shows that the study of Purāṇa in the land was quite vogue. Not only Oḍiā, all the regional languages of India have the texts on Purāṇas. The texts on the Purāṇas in all the Indian languages can be studies from two angles, *i.e.* i. Sanskrit Purāṇas translated into regional languages and, ii. the Purāṇas, composed independently in regional languages. But even if the Purāṇas were composed independently, they were composed on the basis of the Sanskrit Purāṇas. But there are few *Sthalapurāṇas*, which are composed on the basis of some regional deities or sacred places. In addition to the Purāṇas; the *Māhātmyas, Saṁhitās* also enrich the regional literature.

In Oḍiā, all most all the eighteen Purāṇas are either translated or composed. To mentions a few :

1. *Brahmapurāṇa* of Vaiṣṇava Caraṇa Dāsa and of Kṣetramohana Pradhāna.
2. *Viṣṇupurāṇa* of Vallabha Nārāyaṇa Mahāpātra.
3. *Padmapurāṇa* (Kriyāyogasāra) of Nīlāmbara Dāsa.
4. *Bhāgavata* of Jagannātha Dāsa and of Dīnabandhu Miśra (*khāḍaṅgā*).
5. *Śivapurāṇa* (Uttarakhaṇḍa) of Bhāgīrathi Sāmantarāya and of Gopīnātha.
6. *Mārkaṇḍeyapurāṇa* of Kapileśa Nanda.
7. *Agnipurāṇa* of Bālukā Dāsa.
8. *Bhaviṣyapurāṇa* of Gaṅgādhara Pāṇī, *etc*[1].

Based on the available texts on Purāṇas in Oḍiśā, the Purāṇas can be broadly divided into two types as : (i) *Bhāvānuvāda,* (ii) *Bhāṣānuvāda.*

Jagannātha Dāsa (JD) composed *Bhāgavata* taking the primary substance of the Sanskrit *Bhāgavata*. The date of JD is between the end of 15th Cent. to the beginning

of 16th Cent. A. D. As JD was to compose *Bhāgavata* to satisfy the pious desire of his mother he has tried to explain the main theme in very simple and lucid Oḍiā language. Hence, sometimes he had to be away from the flow of the incidents and philosophical ideas but never from the main theme. This was a challenge before JD to compose (translate) in Oḍiā as it was felt by the intellectual mass that the translation of the Sanskrit text would pollute the inner spirit of the text and also the theme. Hence, the *Bhāgavata* of JD was not accepted by so called intellectuals of his time. Even though he had to face the challenge, considering his mother's desire and the need of the common mass, he composed the *Bhāgavata* in a very lucid style, *i.e.*, the *Navākṣarī vṛtta*. It was accepted by the mass widely. Though the common mass accepted it and adopted this *Oḍiā Bhāgavata*, the intellectuals called it as *Telibhāgavata* meant for the business community. But Śrī Caitanya conferred the title *Atibaḍī* (very great) to JD after listening the lucid style of the text. In due course *Bhāgavata* of JD was widely circulated and to read *Bhāgavata* became the part of the daily routine of the Oḍiās.

The popularity of *Bhāgavatagādis* (heap or seat of *Bhāgavatas*), *Bhāgavatatuṅgis* (the small houses, which were converted in to community halls afterwards) in the villages, *Bhāgavatagosāins* prove its popularity. The *Bhāgavata* MS. is considered to be prime deity of the *Bhāgavatagādis*. *Bhāgavatagādis* was found in all the houses and the *Bhāgavatatuṅgis* in the villages where the same *Bhāgavatagādi* was worshipped. The popularity of *Bhāgavata* was so much that the word *Bhāgavata* was used as the synonym for any Purāṇa and the पुराणपण्डा, who was supposed to explain all Purāṇas to the public, he was called as भागवतगोसाइँ (गोस्वामी). Any Purāṇa was mistaken as *Bhāgavata* by the common mass. Each and everyone was able to recite one or a few lines from the text. So in almost all the villages (Brahmin) there was a house or community hall called भागवतटुङ्गि or भागवतघर and the deity worshipped there, was भागवतपोथि (MS. of *Bhāgavata*). The advisory verses and its simple *vṛtta* had so much influence on the common man that even any ordinary person can quote a line or two as proverb without even knowing the source of that.

It will not be an exaggeration to say that there can be hardly found a village in Oḍiśā, where a *Bhāgavata* manuscript is not available. At least one or two *skandhas* will be available. Out of all 12 *skandhas*, the 10th and the 11th were most popular. JD could not complete the 12th *skandha*, because of his journey to heavenly abode. It was composed by one Mahādeva Dasa, a brahmin.

The copies available in every village prove the popularity of the text. In Medinapur, the bordering area of Oḍiśā and West Bengal, *Bhāgavata* (of JD) Manuscripts are available in Bengali script. So much so this *Oḍiā Bhāgavata* of JD was published in Bengali script from Kanthi area in 1942 C. E.

It is interesting to note that Sanātana Vidyāvāgīśa (C. 16th Cent.) of West Bengal had translated *Bhāgavata* in to Bengali. He has praised the *Bhāgavata* of JD in his *Baṅgalā Bhāgavata* named *Bhāṣābandha Bhāgavata*. In the 10th *skandha* he has written:

शुन शुन श्रोतागन करि निबेदन। प्रथम हइते ग्रन्थ लेखिलु आपन॥
दशमेर शेष षष्ठ भाखा न पाइण। अनेकत पशि ग्रामे ग्रामे बेडाइन॥
ए हेतु उत्कल भाषा करिल लिखन। जगन्नाथ दासकृत अपूर्व वर्णन॥
ग्रन्थ समापन हेतु उत्कण्ठा हइया। बङ्गज भाषाय उत्कल मिशाइयाँ॥
दशम स्कन्ध भागवत सम्पूर्ण हइते। षडअध्याय लिखिलाम श्रीप्रभु इच्छाते॥
इथे साधुगन मोर दोष न लइबे। भागवत साधु वाक्य आनन्दे शुनिबे॥

(*Bhāṣābandha Bhāgavata*, Orissa State Museum (OSM.)

MS. no. B/10 in Bengali Script

Sanātana Gosvāmī says : "This is the first time I am writing a *grantha* in (my) language. Towards the end of the 10th *skandha, i.e.* the last 6 chs. were difficult to put into the proper word. I had to roam from village to village to get suitable description in suitable language, but it could not be possible. Hence, I had to take resort to the language of the *Oḍiā Bhāgavata* of JD, for which act, I may be excused by the learned society. And why not; as the purpose of listening *Bhāgavata* is to get the pleasure only."

From this the style and popularity of the *Bhāgavata* of JD can very well be imagined.

As it was the fascination and belief to procure the *Bhāgavata* though not full, at least one of the *skandhas*, most of the people started to copy the text and preserve it. By constant copying and recopying, in due course the text became corrupted. A critical edition of the text was very much felt by the intellectual elite. It is interesting to note that even in the first part of 18th cent. itself the critical edition of *Bhāgavata* was done in Oḍiśā. A Zamindar lady named Guṇḍicā Devī of the northern part of Oḍiśā took up the work and she engaged a Brahmin named Jānakīvallabha Kara Śarman to complete the task. He says at the end of the 11th *skandha* :

व्यास वर्णित भागवत। भाषारे वर्णिले समस्त॥
से भाषा लेखक दोषरे। अन्यथा होइला ए संसारे॥
से व्यास जगन्नाथ वाणी। ये रूपे तुल्य परिमाणि॥
से रूपे विचार करिण। जानाकीवल्लभ ब्राह्मण॥
गुण्डिचा वाक्य अनुसरि। शोधि लेखिलि यत्न करि॥

(Trans : *Bhāgavata* composed by Vyāsa was explained by Jagannātha Dāsa in regional language. Those compositions were corrupted because of the constant copying and recopying of the text out of the voluntary or involuntary problems of the scribes. To bring a similar composition close to that of Vyāsa of Jagannātha (rather UR-text), I, Jānakīvallabha, a brahmin, who wrote the text with correction (rather edited), being ordered by the queen Guṇḍicā Devī.)

× × × × × × × × × × × ×

शकाब्द पाञ्चसात नेइ। ता बामे षेडश कु थोइ॥
गुण्डिचा वाक्ये बद्ध होई। भाषा लेखिले हरि ध्यायि॥
जानकीवल्लभ ब्राह्मण। श्रीरामपादे जे शरण॥

(Trans : In the Śaka year, 1657, I started writing this with care saluting God Hari, I, Jānakīvakllabha bow down at the feet of Śrīrāma, being bound with the words of queen Guṇḍicā Devī.)

So the editing work of the entire 11 sks. was completed in 1657 *śakābda, i.e.* 1735 A.D. He took around 17 to 18 years to complete the correction work of the text. But in many places it is just away from the texts available in the name of JD. Sometime, it is felt that he revised the text. It is yet to examine, whether Jānakīvalla-bha edited the text or added up his own version in some places. In due course even the Jānakīvallabha recenssion of *Bhāgavata* also became popular as in other parts of Oḍiśā this recenssion is available.

As it was felt that *Bhāgavata* of JD was not the true translation of the Skt. version probably it was felt by the intellectuals that a true translation of the text was necessary. The *Bhāgavata* of JD was a *bhāvānuvāda* of the Skt. version. A pundit named Dānabandhu Miśra, who was patronized by the king of Khaṇḍapaḍā, a feudatory of Oḍiśā started doing the *bhāṣānuvāda* of th text. He was conferred with the title *Khaḍgarāya* by the king, hence was identified as Dīnabandhu Khaḍgarāya or Khāḍṅgā. His *Bhāgavata* was also called as *Khāḍaṅgābhāgavata*. He has translated

all the 12 *skandhas* and to be close to the text he had collected the Skt. version of *Bhāgavata* from different regions of India. He says :

गौड वाराणसी उत्कल। ए तिनि पोथिकरि ठुल॥
करि शुद्धाशुद्ध जाणि। गीतकु रचिलि प्रमाणि॥

He had collected the MS. from Varanasi, Gauḍadeśa (Bengal) and from Utkala. And to know the readings and misreadings of the text he had to study the text found in difference regions of India and then to compose in Oḍiā language with full justification. To become close to the people he too had adopted the same *Navākṣarīvṛtta* for the work. In the post colophon of the text he has given a complete data of the no. of verses and no. of chs. as per *skandha*.

तिनिशत पञ्चतिरिश। अध्यारे बारस्कन्द शेष॥
पद एकाबन हज़ार॥ अणानबे ये हेतुकर॥

(Orissa State Museum MS. ORP/391)

All 12 *skandhas* are completed in 335 chapters and had 51089 verses in total.

Even in split he has given the total number of vv and the chs. However, it does not tally with the total no. of verses he has given at the end.

Sk.	No. of Chs.	No. of *ślokas*
I	19	2660
II	10	1429
III	33	4476
IV	31	4827
V	26	3617
VI	19	2674
VII	15	2786
VIII	24	3246
IX	24	3339
X	90	14871
XI	31	49
XII	13	1912

To introduce himself and the purpose of writing the text he says :

श्री पुरुषोत्तम निकट। ब्राह्मण शासन प्रकट॥
ता नाम बामदेव पुर। कौत्ससमानङ्क मन्दिर॥
ये बामदेव बाजपेयि। से........थिले दान पाइ॥

(Trans : There was village near Puruṣottama *kṣetra* (Puri) named Vāmadevapura. One person named Vāmadeva Vājapeyī got the village as grant and lived there.)

× × × × × × × × × × × ×

बाल्मीकि दीक्षित नामरे। सम्भव ताङ्कर कुमारे॥
ताङ्क तनुज जीबदास। मिश्र नामरे ये प्रकाश॥
मधुसूदन ताङ्क सुत। से मधुसूदन मो तात॥
मोहर दीनबन्धु नाम। ये वैतरणी तटे ग्राम॥
मुकुन्दपुर नामे ख्यात। से ग्रामे अटन्ति ये स्थित॥
वैष्णव वृन्दावन दास। श्रीकृष्ण भक्तिरे लाळस॥
से नित्यानन्द परिबार। अटन्ति अति शुद्धाचार॥
ये ताङ्क अटे प्रिय शिष्य। वैष्णव जयराम दास॥
ताङ्क प्रीतिरे वश हेलि। श्रीभागवत गीत कलि॥

(Trans : His son named Vālmīki Dīkṣita had a son named Jīvadāsa Miśra. His son was Madhusūdana, who is my father. I, Dīnabandhu, am residing in village named Mukundapura near the river Vaitaraṇī. There was Vaishnavite named Vṛndāvana Dāsa, who was a great devotee of Lord Kṛṣṇa, Vaiṣṇava Jayarāma Dāsa was his student, I (Dīnabandhu) was influenced by him and composed (translated) Bhāgavata.)

It seems his forefathers belonged to the Puri and then settled in Mukundapura (prob. in present Jajpur) at the bank of river Vaitaraṇī.

The practice of critical edition was very much vogue in land. Nīlakaṇṭha, the renowned commentator of the *Mahābhārata*, says at the beginning of the commentary:

"बहून् समाहृत्य विभिन्नदेश्यान् कोशान् विनिश्चित्य तु पाठमग्र्यम्।
प्राचां गुरूणामनुसृत्य वाचमारभ्यते भारतभावदीपः॥"

(Comm. on Ādiparvan, 1.1. Chitrasala Press Edn., Poona, Vol. I, 1929, p. 1).

In due course the text, *Bhāgavata* has been published many times in Oḍiśā. The most authentic publication of the text is the text ed. by Pundit Nilamani Mishra and published by Oḍiśā Sahitya Academy in 1989 ff.

THE SPIRITUAL IMPORTANCE OF *PURUṢOTTAMA–KṢETRA* AS DEPICTED IN THE PURĀṆAS

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1. Prolouge :

The Purāṇas are very important branch of Hindu sacred literature which enable us to know the true important of the ethos, philosophy and religion of the Vedas. The term *'purāṇa'* usually occurs in close association with *itihāsa* in old Sanskrit literature.[1]

So, far the *Puruṣottama-kṣetra* is concerned, a lot of events have taken place here since the ancient past and these are recorded in the Purāṇas by our ancestors. The name of this *kṣetra* is found in different Purāṇas since it has been one of the important pilgrimages of India. In this paper an attempt is made to focus some light on this *Puruṣottama-kṣetra* on the basis of the available facts in the Purāṇas.

2. The meaning of *tīrtha* or Pilgrimage :

A pilgrimage or a holy place is generally termed as *tīrtha, dhāma* or *kṣetra* in Sanskrit. *Dhāma* literally means "abode" and it refers to the fact that God has a special residential place. Though God is Omnipresent and his existence can be realized everywhere, yet some special places have been blessed and surcharged with spiritual power by divine activities and by the activities of holy people there, by the result of which those are called *tīrtha* or *dhāma, etc*. In India, there are four main and famous *dhāmas*: Badrinātha in the north, Dvārakā in the west, Rāmeśvaram in the south and Puri in the east. It is said that Badrinātha is connected with *Satya-yuga,* where the Lord engages in deep meditation, Rāmeśvaram is the place, where in *Tretā-yuga* the Lord takes bath and worships, Dvārakā is connected with *Dvāpara–yuga,* where He takes rest with his queens (*devīs*) and Puri is the pilgrimage place in *Kali–yuga*, where the Lord takes his meals.

When a *dhāma* is particularly large, it is called a *kṣetra* which literally means a 'field'. The meaning of the term indicates the cultivation or performance of spiritual

activities intended as service to the *dharmakṣetra*, because the results of any spiritual activity performed in such a holy place are multiplied many times by the potency of the land.[2]

So also *tīrtha* indicates "a crossing place" or ford where a river becomes easier to wade through. This symbology indicates the special spiritual opportunity offered by the holy place to the pilgrims who can thus cross over the river of material existence and attain the shore of spiritual purification. The connection of water with a holy place is essential because it is water which cleans our body and mind and everything that we use. And in a holy *tīrtha* surcharged with spiritual power, water becomes even more purifying. Therefore, traditionally all pilgrims go to take a bath in the holy *tīrtha* and offer *tarpaṇa* (*i.e.* oblations to forefathers and to the gods) by standing in the water and reciting prayers. Besides, many people come in pilgrimage carrying the ashes of their ancestors and offer *śrāddha* (*i.e.* liberator's worship) to them here believing that the spiritual power of this holy place will greatly benefit them.

3. Puri as a *dhāma, kṣetra* and *tīrtha* :

Now, in the light of above definitions of *dhāma, kṣetra* and *tīrtha*, Puri may be considered as the most auspicious *kṣetra* as well as one of the four *dhāmas* of India. As stated earlier, Puri is one among the four main *dhāmas* of India since it is the special abode of Lord Jagannātha, the Supreme Deity, who is worshipped here along with His elder brother Lord Balabhadra and sister Subhadrā. Because of this, Puri is more popularly known as *Jagannātha-dhāma* or *Nīlāchala-dhāma* in India and abroad also.

The designation '*kṣetra*' is also quite appropriate since the area of spiritual activities in Puri is very large which begins with Virajā and ends with Vimalā, *i.e.* from Jajpur to Puri and this whole area is divided into four parts, namely the *Gadākṣetra, Padmakṣetra, Cakrakṣetra* and *Śaṅkhakṣetra*. The *Gadākṣetra* is the *Virajākṣetra* or Jajpur, the *Padmakṣetra* is the present Cuttack, *Cakrakṣetra* is the present Bhubaneswar and the *Śaṅkha-kṣetra* is the Puri itself. There are many names of Puri like *Śrīkṣetra, Puruṣottama-kṣetra, Śaṅkha-kṣetra* and *Daśāvatāra-kṣetra, etc.*

It is said that even sleeping in *Puruṣottama-kṣetra* gives the benefits of deep yoga-meditation, laying down gives the benefit of prostrations, walking around is considered as beneficial as circumbulating the Lord's temple, *etc*. For this reason, many people come here and take the vow to always reside in this *kṣetra*. This is called *kṣetra 'sannyāsa'* or 'renouncing to go to any other place.' Such a vow is taken not simply one's own spiritual benefit but also for the benefit of the society in general,

because the spiritual activities and devotion performed in the holy pilgrimage place constantly purifies the atmosphere there and offer to the pilgrims the opportunity to obtain the highest benefit from their *tīrtha yātrā*.

Śrīkṣetra also justifies itself as a *tīrtha* as all the pilgrims take their bath in the five *tīrthas* or holy water of the ocean (called *Mahodadhi*), *Indradyumna-sarovara*, *Mārkaṇḍeya-puṣkariṇī*, *Śvetagaṅgā* and *Rohiṇī-kuṇḍa*. The *Narendra-kuṇḍa* and *Maṇikarṇikā tīrtha* or tanks are the other two famous *tīrthas* where the pilgrims use to take their holy bath to purify themselves. According to the *Skanda Purāṇa*, if one takes bath in the holy water of *Śvetagaṅgā, Mārkaṇḍa-sarovara, Rohiṇī-kuṇḍa, Mahodadhi* and *Indradyumna* lake, he will not have to take another birth again.[3]

It is also said that Puri or the *Puruṣottamakṣetra* is the king of all holy places, the refuge and shelter of all the other holy places and so the Lord, who reside there is prayed to protect the pilgrims there on pilgrimage.

4. The spiritual significance of Puri :

Puri, literally means "city", and so it defines this holy place as the royal capital city of Lord Jagannātha. Because of this, the city is more popular as Jagannātha Puri, *Jagannātha-dhāma, Nīlāchala-dhāma, Śrīkṣetra* and *Puruṣottama-kṣetra, etc.* It is said that when Dvārakāpuri was submerged by the waters of the ocean at the time of Krishna's disappearance, the opulence of Dvārakā was manifested in Jagannātha-puri, where Krishna continues to reside to bless his devotees. And this is the reason for which Puri is spiritually more significant than that of other holy places of India.

Another significant thing of Puri is that many saints, devotees, scholars and poets have choosen Śrī Jagannātha (Puri) *dhāma* as their beloved home to be near the Lord Jagannātha. Some are more famous, some are relatively less known, and some are downright controversial, but nevertheless Śrī Jagannātha accepts them all and reciprocates their love in a variety of ways. Here, first come the names of Śrī Ādi Śaṅkarācārya, Jayadeva and Caitanya, the three great personalities and great devotees who have left the strongest mark on the tradition of Jagannātha, a fact that is solemnized with the presence of their physical memory within the compound of the Jagannātha Temple in Puri. In addition to this, the other devotees of *Vaiṣṇava-sampradāya* like Ācārya Rāmānuja, Svāmī Rāmānanda, Mādhavācārya, Nimbārka and Vallabhācārya, *etc.* have enhanced the specificance of the city by their physical presence and by establishing *Maṭhas* and *Āśramas* in Puri. Besides, the great saint-poets cum devotees like Sālabega, Tulasi Das, Kabir Das and Guru Nanak, *etc.* have visited Puri in their lifetime which carries a mark of the spiritual importance of this holy city of Jagannātha-puri.

5. Glories of Puri or *Śrīkṣetra* in the Purāṇas :

The glories of Puri, also know as *Śrīkṣetra* are variously found described in Purāṇa literature. Though all those are not possible to discuss here in this paper, yet an attempt is made here to highlight some of the portions from them. The principal Purāṇas which mention the glories of *Śrīkṣetra* are the *Matsya Purāṇa, Brahma Purāṇa, Nārada Purāṇa, Padma Purāṇa, Viṣṇu Purāṇa, Kapila Saṁhitā* and the Utkala Khaṇḍa of *Skanda Purāṇa, etc.*

In the *Utkala Khaṇḍa* of the *Skanda Purāṇa*, it is stated that the *Puruṣottama keṣtra* is Viṣṇu's body and the *Antarvedī* (*Ratna-siṁhāsana*) is his heart. The Supreme Lord physically present here and the name of the place is Puruṣottama after His name as the *Śvetadvīpa* is Viṣṇu's own *bhoga-bhūmi*, similarly in *Jambudvīpa, Puruṣottama-kṣetra* is Viṣṇu's own *karma-bhūmi*. The verses go thus :

विष्णोः कलेवरे तस्मिन् क्षेत्रे श्रीपुरुषोत्तमे। अन्तर्वेदी महापुण्य विष्णोः हृदयसन्निभः॥
एतत् क्षेत्रं वरञ्चास्य वपुर्भूतं महात्मनः। स्वयं वपुष्मान् यत्रास्ते स्वनाम्ना क्षपितमेतत्॥
श्वेतद्वीपे यतः विष्णु भोगभूमौ निजालयः। जम्बुद्वीपे कर्मभूमौ निजस्थानमिदं स्मृतम्॥[4]

Further, it is stated that this *Puruṣottama-kṣetra* is the root place for certain maintenance and destruction. Viṣṇu appears in His *avatāra* at this *kṣetra*, then fulfills the purpose of His incarnation and finally after completing His work He returns to his *kṣetra*. Whatever blessing one can get by having *darśana* of the ten *avatāras*, one can get from *darśana* at *Puruṣottama-kṣetra*, so the other name of this holy place is *Daśāvatāra-kṣetra*.

Then the *Padma Purāṇa*[5] foretells that in *Kaliyuga* a spiritual revolution will start from *Puruṣottama-kṣetra* in Odisha (उत्कले पुरुषोत्तमात्) and says that the city of Puruṣottama on the shore of the ocean is more wonderful than the *Svargaloka*, the heavenly planets. It has been suitably called Puroṣottama because the Supreme Personality of Godhead selected it as His capital city and resides there. When the gods look down on this extraordinary *Puruṣottama-kṣetra*, which is ten *yojanas* wide, they see that everyone who lives there has four-armed form. Even though who simply visit that land take on spiritual forms like that of Viṣṇu. Therefore, one should be careful to never offence to its residents.

The *Viṣṇu Purāṇa* mentions that the *āyatana, i.e.*, the holy place of Puruṣottama was visited by the sage Kaṇḍu who wanted to purify himself from the material desires generated from his relationship with one *Apsarā* :

स चापि भगवान् कण्डु क्षीणे तपसि सत्तमः।
पुरुषोत्तमाख्यं मैत्रेय विष्णोरायतनं ययन्॥[6]

The *Brahma Purāṇa*[7] stated that just like the Supreme Lord Viṣṇu is the greatest among the greatest personalities in all worlds, the place where Śrī Puruṣottama resides is the best among all the holy places of pilgrimage. In that place the Lord Himself, the Supreme Personality of Godhead and the most worshipable person, awards liberation to the very fortunate souls who live there under His protection.

यथा सर्वेश्वरो विष्णु सर्वलोकोत्तमोत्तमः।
तथा समस्ततीर्थानां वरिष्ठं पुरुषोत्तमम्॥[8]

The declaration of *Brahmāṇḍa Purāṇa* in the above sense is very much famous and a matter of pride for the people of Odisha where it is said that among all countries, *Bhāratavarṣa* or India is the best, within *Bhāratavarṣa*, the region of Utkala or Odisha is the best. Therefore, there is no better place in the whole world than Utkala.

The *Kapila Saṁhitā* remarks in the same light where it is said that among all the greatly powerful Lords, Śrī Puruṣottama Jagannātha is the greatest and among all *Dharmakṣetras, Puruṣottama-dhāma* is the greatest.

Further, the *Skanda Purāṇa* mentions that in the powerful holy place called *Puruṣottama-kṣetra*, the greatest among the purifying places of pilgrimage, Śrī Nārāyaṇa, the husband of the goddess Lakṣmī, resides exhibiting *līlās* similar to the activities of human life, and personally awards liberation and the result of visiting all the holy places.

पुरुषोत्तमाख्यं सुमहत् क्षेत्रं परमपावनम्।
यत्रास्ते दारवतनु श्रीशो मानुषलीलया।
दर्शनाद् मुक्तिद साक्षात् सर्वतीर्थफलप्रदः॥[9]

The Utkala Khaṇḍa of *Nārada Purāṇa*[10] states that in the greatest of the holy places, the unparalleled Supreme Lord manifests in a deity that was carved by the Lord Himself. Any human being who contemplates this deity attains His abode.

प्रतीमं तत्र तं दृष्ट्वा स्वयं देवेन निर्मितम्।
अनायासेन वै यान्ति भवनं मे ततो नराः॥[11]

The description of the Jagannātha and *Puruṣottama-kṣetra* are also found in the *Rāmāyaṇa*, where it is stated that the family deity of the *Īkṣvāku* dynasty is called Jagannātha and Śrī Rāma recommends to His devotee Vibhīṣaṇa to travel Puri to worship the Supreme Lord Śrī Jagannātha.[12]

So also the *Mahābhārata* speaks about the *vedī* or the platform near the sea in Kaliṅga, where the Pāṇḍavas arrived after crossing the river Vaitaraṇī, on the banks

of which stands the holy city Jajpur, where the another Goddess Virajā resides with Yajña Varāha. On that occasion Lomaśa *ṛṣi* told them the story of a sacrifice performed by *ṛṣi* Kaśyapa, and in which the land was given in charity. Mother earth did not like the idea and so she sank away. Then only after Kaśyapa's great penance she accepted to appear again as the raised platform near the ocean, where the temple of Lord Jagannātha is built.[13]

In addition to this, the descriptions of the *Puruṣottama-kṣetra* are also found in other ancient texts like the *Bṛhad Bhāgavatāmṛta,*[14] *Śvetāśvetara Upaniṣad,*[15] *etc.* which are not discussed here to avoid the length of the paper.

Conclusion :

Now, it can be concluded that Puri or the *Purusottama-kṣetra* is regarded as one of the holiest places in India, the descriptions of which are found not in one or two but in a number of Purāṇas and ancient texts. This *kṣetra* has earned much name and fame not only in the present time but since the remote past also. Now, Puri is not restricted to the pilgrims only, rather it is an important tourist place and as a result of which thousands of people throughout the world used to come here everyday. The people of Puri affectionately and respectfully speak of "*Mahāprabhu*" referring to Śrī Jagannātha, "*Baḍa Ṭhākura*" referring to Śrī Balabhadra and *Mā* or *Bhagavatī* referring to Subhadrā names the Trinity worshipped here along with Sudarśana. One of the most popular names for Jagannātha is certainly Puruṣottama as this holy land of Puri is called *Puruṣottama–kṣetra*. The connection between the name Jagannātha and Puruṣottama is highlited in the *Puruṣa-sūkta*[16] where the Supreme Lord is glorified as the Omnipresent Soul of the universe.

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11. *Nār. Pur.*, 52.12.

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– *Rām.*, Uttara-kāṇḍa, 108.29.

13. महाभारत, वनपर्व ,अध्याय 114, श्लोक 22–24.

14. "दूराददर्शि पुरुषोत्तम–वक्त्रचन्द्रो भ्राजत् विशालनयना मणिपुण्ड्रभालः स्निग्धाभ्रकान्तिर् अरुणाधर दीप्तुरम्योशेषप्रसाद विकशत् स्मित चन्द्रिकाध्याया ।", *Br. Bhā.* II.1.167. And

"दारुब्रह्मजगन्नाथो भगवान् पुरुषोत्तमे क्षेत्रे नीलाचले क्षीरार्णवतीरे विराजते। महाविभूतीनां राज्यमुक्तलं पालयन् स्वयं व्यञ्जयन् निजमाहात्म्यम् सदा सेवकवत्सलः। तस्यान्नं पाचितं लक्ष्म्या स्वयं भुक्त्वा दयालुना। दत्तं तेन स्वभोक्तेभ्यो यो लभ्यते देवदुर्लभम्॥ महाप्रसादं संज्ञञ्च तत् स्पृष्टं येन केनचित्। यत्र कुत्रापि वा नीतं अविचारेण भुज्यते॥ अहो तत् क्षेत्रमाहात्म्यं गर्धभोऽपि चतुर्भुजः। यत्र प्रवेशमात्रेण क कस्यापि पुनर्भवः॥ प्रफुल्लपुण्डरीकाक्षे तस्मिन्नेवेक्षिते जनैः। फलं स्यादेवमश्रौषम् आश्य पूर्वमश्रुतम्॥" *Br. Bhā.* II.1.159–64

15. "अपाणिपादो जवनो ग्रहीता पश्यत्यचक्षुः स श्रुणोत्यकर्णः।
स वेत्ति वेद्यं न च तस्यास्ति वेत्ता तमाहुरग्र्यं पुरुषं महान्तम्॥"

Śve. Up. III.19, *Śvetāśvetaropaniṣad* included in *Upaniṣadsaṅgraha*, ed. by Pt. Jagadish Shastri, Motilal Banarsidas, Delhi, First Edition, 1970.

16. "सहस्रशीर्षा पुरुषः सहस्राक्षः सहस्रपात्। स भूमिं विश्वतो स्पृत्वात्यतिष्ठद् दशाङ्गुलम्॥"

ṚV. X. 90.1. *Cf.* Puruṣasūkta of *Ṛgveda*, X. 90 and *Śukla Yajurveda* 31st Adhyāya.

ON SOME LOST WORKS QUOTED IN THE *NĀṬYADARPAṆA*

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The *Nāṭyadarpaṇa* (*ND*)[1] of Rāmacandra Guṇacandra, the brilliant pupils of Hemacandra Sūri, purports to be a Jainistic counterpart of Dhanañjaya's *Daśarūpaka* (*DR*).[2] Not unlike the *DR*, it adds up to an exhaustive critique on the ancient science of Indian dramaturgy including an in-depth appraisal of the concept of *rasa*, which forms the *summum bonum* of both poetry and drama. It however steals march over the *DR* in the formulation and exposition of the plethora of precepts concerning the genius of the ancient Rūpaka and its bewildering classification. In keeping with the time-honoured tradition the authors of the *ND* have illustrated the slew of their precepts and concepts with various excerpts drawn from a number of earlier writings. The works quoted in the *ND* number sixty-five, ranging from the great Epic to Rāmacandra's own plays. While of the extant thirty writings, plays like *Anargharāghava*, *Kundamālā*, *Cārudatta*, *Svapnavāsavadatta* have contributed one illustration each, the *ND* abounds in excerpts from the *Ratnāvalī* and *Veṇīsaṁhāra*, which are known to have been composed in close adherence to the injunctions of dramaturgy. It is noteworthy that while the authorship of the *Kundamālā* is attributed in the *ND* to Vīranāga, the solitary verse[3] quoted from the *Svapnavāsavadatta* is conspicuous by its absence in the printed editions of the play. Besides the extant works, the *ND* gives illustrations from thirty five other works, which though quoted in celebrated treatises like the *Daśarūpaka*, *Abhinavabhāratī*, *Śṛṅgāraprakāśa*, *Sāhityadarpaṇa* also, seem to have been lost irretrievably. However, on the basis of the excerpts quoted from them, it is possible in some cases at least, to reconstruct an outline of their contents or/and have a broad idea of their characteristics. The *ND* has the singular distinction of preserving some excerpts from Viśākhadeva's (=datta's) Devīcandragupta (*DCG*) which is not mentioned or quoted elsewhere in the vast domain of literature. And the *Mallikāmakarandaprakaraṇa* (Rāmacandra). *Kośālikānāṭikā* (Bhavanuta Cūḍāmaṇi), *Manoramāvatsarāja*, Pāṇḍavānanda[4],

Vidhivilasitam, Prayogābhyudaya, Rādhāvilasitam, etc. are among the works that have been quoted only once in the *ND*.

UDĀTTARĀGHAVA

Of the *Rāmāyaṇa*-based lost plays quoted in the *ND*, the *Udāttarāghava* (*UR*) seems to occupy the pride of place. The verse *kiṃ lobhena vilaṅghitaḥ etc.* from it (p.119) seeks to illustrate the *yukti* subdivision of the Pratimukhasandhi, *svasur mama parābhavaprasavaḥ, etc.* (p.367) forms an example of *Ākṣepa*, a type of *dhruvā*, and a reference to the play serves to highlight the fact that *Hetvavadhāraṇa*, one of the newly visualised twenty one *saṁdhis* does not differ in essence from the *Upakṣepa* sub-division of the Mukha-sandhi as employed in the *UR* (p.198). The name of the play and the quotes given from it in the *DR, ND, etc.* seems to suggest that it depicted the elevating/flawless aspects of Rāma's career, shunning in the process such controversial issues as the killing of Vālin, Sītā's banishment and the slaying of Śambūka. From Viśvanātha's observation in the *vṛtti* on *Sāhityadarpaṇa* (*SD*)[6] VI.25 : *Rāmasya chadmanā vālivadhaḥ taccodāttarāghave noktam eva* (p.238), it is clear that the author of the *UR* had indeed dispensed with the *Vālivadha* in the play. The fact is unambiguously stated by Dhanika also in his commentary on *DR* III. 24- *yathā chadmanā vālivadho mayurājenodāttarāghave parityaktaḥ*. The aforesaid verse *kiṃ lobhena vilaṅghitaḥ, etc.* which has been quoted by Hemacandra also in the *Kāvyānuśāsana* (*KĀŚ*)[6] in a different context seems to voice Lakṣmaṇa's high-mindedness in as much as he absolves Kaikeyī of bringing about Rāma's exile, taking it all to have been ordained by fate. Kuntaka testifies to it that in the *UR* it was Lakṣmana who followed the golden deer deep in the forest and Rāma was sent to bail him out of the impasse by Sītā on hearing his supposed moanings.[7] The two verses and the prose-piece that exemplify the *aniṣṭaprāpitkṛtasambhrama* in the commentary on *DR* IV. 28, unfold some more details of the episode. It is obvious from Citramaya's statement there that the golden deer had reverted to his original form of demon and engaged Lakṣmaṇa in a serious combat that exposed the latter to grave peril.[8] Rāma was convinced of Lakṣmaṇa's capacity to deal with any eventuality, but was thrown in a quandary by his unwillingness to leave Sītā alone and the apprehension caused by the sage's wails.[9] The incident has been quoted in the *KĀŚ* also to exemplify *Āvega* (p.141). The verse *Rāmo mūrdhni nidhāya*, quoted from the *UR* in the *Sāhityadarpaṇa* (*SD*) to highlight the genius of *Vastu* (p. 230) sets forth in brief the essence of the Rāma-story. And the nocturnal darkness and the frightening how-lings of the jackals come alive in the verse *jīyante jayino'pi etc.* quoted to illustrate

Vastūtthāpana, a sub-division of Ārabhaṭi.[10] Kuntaka is full of praise for the exuberance of Rasa in the *UR*, and the wide popularity it evoked among the connoisseurs.[11] It appears that the *UR* had carved out for itself a high place by virtue of its dramatic excellence. The perhaps accounts for the fact that it has been quoted with a measure of fondness by the high treatises on Poetics and dramaturgy. It is clear from Dhanika's commentary on the *DR* that the author of the *UR* was Māyurāja, who, according to Rājaśekhara, was a scion of the Kalacūri race.[12]

CHALITARĀMA

The five excerpts from the *Chalitarāma* (*CR*) met with in the *ND* include two verses, two prose-pieces and a verse laced with prose. They unhappily do not provide any cue about the author of the play or the significance of its title, but serve to unfold some important incidents of the story. The verse *yenāvṛtya mukhāni sāma etc.*, quoted to exemplify *Vidrava*, an alternative sub-division of the Vimarśa-sandhi for instance, bears testimony to Lava's bravery and his encounter with Lakṣmaṇa wherein he fell unconscious and was taken captive.[13] In view of its crispness and telling precision, the verse had earlier found favour with the *Daśarūpaka* as well (p. 49) from the long and lively dialogue that serves to illustrate *Nirodha*, a sub-division of the Nirvahaṇa-sandhi, it is evident that Lakṣmaṇa had taken Lava to Ayodhyā as a captive. There he was quick to identify the golden image of Sītā fashioned to meet the requirement of the sacrifice Rāma intended to perform and his conversation with Rāma and Lakṣmaṇa convinced them that Sītā was alive and in a fine fettle.[14] Rāma's act of walking up to Ayodhyā instead of flying to it, bereft of his father as it now was described in the excerpt that illustrates *Avagalita*, a sub-division of Vīthī (p.268), facilitates the *darśana* of Bharata seated on the earth, beside the throne, in the guise of a recluse. And Sītā's advice to her young sons that they would leave for Ayodhyā tomorrow and salute the king (Rāma) reverentially, contained in the example of *Avaspandita*, a sub-division of Vīthī, is construed by Lava that they would be henceforth attendants at the royal court (pp.269-270). The *DR* has also illustrated these two sub-divisions of Vīthī with the same verses (pp.154-159). Viśvanātha too has opted for the same illustration of *Avaspandita* (*SD* VI. 257-258). Rāma's arrival on the stage and the advent of the autumn are beautifully described in the following Śleṣopamā from the *CR* that serves to illustrate *Pātrasaṁkrama* in the *SD*.

आसादित प्रकटनिर्मलचन्द्रहासः प्राप्तः शरत्समय एष विशुद्धकान्तिः।
उत्खाय गाढतमसं घनकालमुग्रं रामो दशास्यमिव सम्भृतबन्धुजीवः॥ p. 282

KṚTYĀRĀVAṆA

The authors of the *ND* have drawn as many as sixteen excerpts from the *Kṛtyārāvaṇa* (*KR*). While seven of them are quoted alongwith the number of Act in which they occur, others make no reference to the Act. The *KR* seems to have been an important play from the standpoint of dramaturgy. That is why, it has been quoted or otherwise mentioned, besides the *ND* in such outstanding treatises as the *Abhinavabhāratī, Śṛṅgāraprakāśa, Kāvyānuśāsana, Bhāvaprakāśa* and *Sāhityadarpaṇa.*[15] The excerpts quoted in the *ND* give a fair idea of its contents. We thus learn from the verse that seeks to illustrate *rūpa* (*rūpaṃ nānārthasaṁśayaḥ*, p. 147) that Rāma could not recognise Jaṭāyu lying on the ground, mutilated by Rāvaṇa, which filled him with many apprehensions.[16] It is evident from another excerpt that Śūrpaṇakhā disguised as Sītā had urged Lakṣmaṇa to rush to help his elder brother in the tight situation and not only berated him severely but questioned his motives also as she found him reluctant to leave (p. 247). Sītā resisted Rāvaṇa to her best, but his threat to murder the sages then and there terrified her to step in the aerial car (*varam ātmanaḥ śarīrasya atyāhitam, na ca, punastapodhanānām. iyam adhirohāmi,* p.144).

Rāvaṇa flies into rage after Sītā stoutly rejects his despicable proposal (*bhajamānaṃ bhajasva mām*, p. 142) and bids Dāruṇikā to kill her, which she firmly refuses (p. 174). Rāvaṇa in desperation has a fake head of Rāma sent to Sītā. As anticipated by him, she, on seeing it, decided to perish in the fire (*....maraṇaniścayā agniṃ praveṣṭukāmā*, pp. 174-175).

Of the innovations introduced in the well-known Rāma story by the author of the *KR* one concerns Aṅgada's conduct in Rāvaṇa's palace in Laṅkā. He disdainfully clasped Mandodarī in arms and challenged her to release herself from his iron-clutch which sent a shudder down to her spine (*aṅgadenābhidrūyamāṇāyā mandodaryā bhayam*, p. 289).

मा गास्तिष्ठ पुनर्व्रज क्षणमितो गत्वा पुनः स्थीयतां
यत्रास्ते भुजवीर्यदर्पितमदो विद्रावणो रावणः।
मद्बाहुद्वयपञ्जरान्तरगता मूढे किमाक्रन्दसि
सिंहस्यांकमुपगतामिव मृगीं कस्त्वां परित्रास्यते ॥ p. 167.

Despite all that they were undergoing in the exile, Lakṣmaṇa was confident that the drama of their sorrowful life would have a happy end : *tadapi nāmāyam asmadvṛttāntasya pratikṣaṇam upacīyamāna-nāyaka-vyasana-bhājo'bhyuday-*

āvasānaḥ saṁhāro nāṭakasyeva bhavet (p. 150). The *ND* happily preserves the full text of the epilogue of the *Kṛtyārāvaṇa*. As prescribed by the theory, it was recited by Rāma :

यथायं मम सम्पूर्णश्चिन्तितोऽर्थो मनोरथः
एवमभ्यागतो रङ्गः सर्वपापैः प्रमुच्यताम्।
अपि च –
निरीतयः प्रजाः सन्तु सन्तः सन्तु चिरायुषः
प्रथन्तां कवयः काव्यैः सम्यग् नन्दन्तु मातरः ॥[17]

RĀMĀBHYUDAYA

The *Rāmābhyudaya* (*RA*) is another Rāmāyaṇa based play which has claimed sufficient notice in the *ND* It has been referred to there seven times. It finds mention in the exposition of the Ārabhaṭi-vṛtti (III.6), because Rāma's fake head in it was sent to Sītā to throw her out of gear : "*māyāśirodarśanaṃ yathā rāmābhyudaye* (p. 289). In the verse from Act five that forms an example of the Vimarśa sandhi, Rāma showers unstinted praise on the excellence and firmness of Sītā's character and obliquely pours scorn on himself." What Rāvaṇa did to you following your rejection of his heinous proposal accorded with his vile conduct, but the steadfastness with which you stood all that has done credit to womanhood as a whole. However, it was not at all in keeping with my love for you that I stood idle and did not exert to repel in then and there : *rāmeṇa priyajīvitena tu kṛtaṃ premṇaḥ priye nocitam* (p. 100).

The authors of the *ND* have quoted three verses from *RA* to illustrate Sāntavana, one of the sub-divisions of the Pratimukha-sandhi. In the first verse Mārīca waxes eloquent on Rāma's valour and tries hard to stop Rāvaṇa from the hazardous path of abducting Sītā; in the second Rāvaṇa gets furious and draws sword to punish him for his unwise counsel; and in the third Prahasta pacifies him with some effort (*īdṛśaścandrahāsasya bhṛtyeṣv anucitaḥ kramaḥ*, pp. 130-131). Mārīca's well meaning advice and its brusque rejection by Rāvaṇa also find mention in the excerpt given as an illustration of *Asatpralāpa* (*sajjās trailokya-lakṣmī-haṭha-heraṇāsahā bāhavo rāvaṇasya*, pp. 258-259).

The most touching verse quoted from the *RA* is the one that exemplifies *parigūhana*, one of the sub-divisions of the Nirvahaṇa sandhi. As Sītā, at the behest of Rāma, enters into fire to prove her chastity, the Fire god emerges from the leaping flames with Sītā, to the surprise of all, intact and unhurt. The amazing scene gives rise to the wonderous sentiment in the play.

भूयस्तेजः प्रतानैर्विरहमलिनतां क्षालयन्नङ्गभाजो
देव्याः सप्तर्चिराविर्भवति विफलयन् वाञ्छितान्यन्तकस्य ॥[18]

According to Abhinavagupta's *Locana*, the author of the *RA* was Yaśovarmā, some of whose verses are found in the anthologies also.[19] Were they one and the same person ! And is this Yaśovarmā identical with the ruler of Kannauja of that name ?

ABHINAVARĀGHAVA

The *Abhinavarāghava* (*AR*) has been quoted only once in the *ND*. The way it has been mentioned in the exposition of *Prarocana* reveals it beyond doubt that it was written by Kṣīrasvāmin, who was a bee to the feet of Bhaṭṭa Indurāja. It was based on the pious and elevating career of Rāma and was a unique (*ananyasamāna*) play of its time.

यथा क्षीरस्वामिविरचितेऽभिनवराघवे –

स्थापक : (सहर्षम्) आर्ये चिरस्य स्मृतम् ।
अस्त्येव राघवमहीन कथा पवित्रं
काव्यप्रबन्धघटनाप्रथितप्रथिम्नः ।
भट्टेन्दुराजचरणाम्बुजमधुव्रतस्य
क्षीरस्य नाटकमनन्यसमानसारम् ॥[20]

The first part of the title, *abhinava*, is perhaps indicative of the excellence/uniqueness of the play, which brought it wide renown. The following verse quoted from it by Hemacandra in his *Kāvyānuśāsana*[21] is indeed unique in poetic charm.

यदिन्दोरन्वेति व्यसनमुदयं वा निधिरपा–
मुपाधिस्तत्रायं जयति जनिकर्तुः प्रकृतिता ।
अयं कः सम्बन्धो यदनुहरते तस्य कुमुदं
विशुद्धाः शुद्धानां ध्रुवमनभिसंधि प्रणयिनः ॥[22]

As borne out by the *Locana*, Bhaṭṭa Indurāja had been Abhinavagupta's teacher as well.[23] Kṣīra (svāmin), the author of the *Abhinavarāghava* thus turns out to be a class-mate of the great Abhinavagupta.

ARJUNACARITA

With a view to illustrate the precept that the depiction of two opposite sentiments in one *āśraya* (hero *etc.*) and in the same context involved blemish, but their description in the different *āśrayas* and contexts is flawless (III.23), the authors of the *ND* have quoted the following verse from the *Arjunacarita*.

समुत्थिते धनुर्ध्वनौ भयावहे किरीटिनः ।
महानुपप्लवोऽभवत् पुरे पुरन्दरद्विषाम् ॥[24]

Here the *āśraya* of the two contradictory sentiments –Vīra and Bhayānaka– being different– hero and the enemy, no umbrage can be taken against their depiction together.

Interesting by Hemacandra has also quoted the same verse from the *Arjunacarita* to illustrate this precept (*KĀŚ*, p. 162). It is also noteworthy that this is the solitary verse that the *KĀŚ* and the *ND* have picked up from the *Arjunacarita* (*AC*).

The aforesaid verse from the *AC* could hardly be expected to provide any information about its author and the *genre* it represented. However, the *Vṛtti* on *Dhvanyāloka*, III. 25 (*etacca madīye 'arjunacarite' arjunasya pātālavarṇana-prasaṅge vaiśadyena pradarśitam*) affirms beyond cavil that the *AC* was a composition of Ānandavardhana himself and it was a *mahākāvya*, not a drama (*yathā ca madīye eva Arjunacarite mahākāvye*). It is more than likely that the verse quoted in the *ND* was taken from Ānandavardhana's *AC*. It is absurd on Namisādhu's part to treat it as a Prakrit poem (*Arjunacaritam Ānandavardhanācārya-kṛtaṃ prākṛta-kāvyam*).

PĀRTHAVIJAYA

The *ND* has three excerpts from the *Pārthavijaya* (*PV*). In the verse that serves as an example of *Dhūnana*, the second sub-division of the Pratimukha-sandhi, Citrasena is said to have taken Duryodhana Captive which leads Yudhiṣṭhira to urge Bhīma to secure his release for getting what he had done to them. Bhīma brusquely burshes aside the proposal to bail the Kauravas out of the impasse (*Ko'yamanekavidhā-pakāriṇa kauravān uddiśyāryasya ārdrabhāvaḥ*, pp. 127-128). The verse quoted in the exposition of *tāpa*, refers to the humiliation caused to Duryodhana's wife, the *Kulavadhū* of the Bharata-race, by the wicked Gandharvas. Yudhiṣṭhira himself takes up the bow to settle scored with them and asks Bhīma also to assert himself: *adyāpy abhrānta evāsi. Kaḥko'tra, cāpam* (*iti cāpāropaṇam abhinayan sambhrāmād uttiṣṭhati*). The illustration of *Anusarpaṇa*, on the other hand, states it in unambiguous terms that with the passage of time Draupadī had forgotten the terrible insult done to her by *Duḥśāsanaprasmṛta evānāryaduḥśāsanena svātmanaḥ keśagrahāpamāna –vṛttāntaḥ* (pp. 144-145).

Bhoja has also quoted some excerpts from the *PV* to exemplify the *sandhyanga* named *Sāma* and Dūta, that tell us that Duryodhana was released from the clutches of the Gandharvas by Arjuna, and Kṛṣṇa visited Duryodhana's assembly as an envoy : *tatra puṁsopi hrīḥ yathā pārthavijaye gandharvaiḥ parājitasya baddhasya arjunena vikramya mocitasya duryodhanasya tatra sāma yathā pārthavijaye bhagavān vāsudevo dautyena gato, duryodhanam āha.*[25]

According to Rajaśekhara's following verse quoted in the *Sūktimuktāvalī*, the *PV* was written by Trilocana. Vācaspati Miśra, the well-known commentator of the philosophical treatises is also known to have been a pupil of Trilocana. It is difficult to decide whether the two Trilocanas were identical ?

CITROTPALĀVALAMBITA PRAKARAṆA

It finds mention only twice in the *ND*. It is clear from the way the illustration of *Udvega*, a sub-division of the Garbha-sandhi, has been presented in the *ND* that the *Citrotapalāvalambita Prakaraṇa* (*CP*) was a play of the *Prakaraṇa* class and its author Śaṅkuka was a minister of an unnamed king. The excerpt has been taken from Act five of the *CP* and it describes how the people fled pell-mell in the fear under the onslaught of the dacoits (pp. 152-153). Śaṅkuka's view about the hero of the play has been contested in the exposition of Vīthī. He did not favour the elevation of a low character to the status of the hero of the play, but did not have the least hesitation in turning a Viṭa or Dhūrta into a hero of Bhāṇa and Prahasana. The contradiction inherent in his view, finds expression in the following words in the *ND* : *Śaṅkukas tvadhamaprakṛter nāyakatvam anicchan prahasana-bhāṇādau hāsyarasapradhāne viṭāder nāyakatvaṃ pratipādayan katham upādeyaḥ syād iti* (p. 241).

Hemacandra has quoted a beautiful verse attributed to Śaṅkuka in the *Subhāṣitāvali* as an example of *Samuccaya*, which effectively voice the agony of a woman away from her lover :

दुर्वाराः स्मरमार्गणगणाः प्रियतमो दूरे मनोऽत्युत्सुकं
गाढं प्रेम नवं वयोऽतिकठिनाः प्राणाः कुलं निर्मलम्।
स्त्रीत्वं धैर्यविरोधिमन्मथसुहृत्कालः कृतान्तोऽक्षमी
नो सख्यश्चतुराः कथं नु विरह सोढव्य इत्थं मया ॥[26]

A Śaṅkuka finds mention in the *Rājataraṅgiṇī* (IV. 705), who according to Kalhaṇa, was a moon to the ocean of heart of the learned and who had written a poem *Bhuvanābhyudaya* by name. Śaṅkuka, the exponent of Bharata's Rasasūtra, is well-known for his concept of the inference of *rasa* (*anumitivāda*). Were the three Śaṅkukas identical ?

PUṢPADŪTIKĀ

The seven references from the *Puṣpadūtikā* met with in the *ND* enlighten us about its genius and some of the important events described in it. It is clear from the Vṛtti on *Nirṇaya*, a sub-division of the Nirvahaṇa-sandhi, that the *Puṣpadūtikā* (*PD*) was a play of the Prakaraṇa class : *yathā vā puṣpadūtike prakaraṇe* (p. 181). The *PD* is mentioned alongwith the *Mṛcchakaṭika* in the exposition of *Ārambha daśā*, to

illustrate the drama the denouement where of is determined by fate and which on account of the close association of fate with human effort, ennobles the mind of the spectators (p. 86) . And the example of *Apavāda* from Act five of the *PD* makes light of the poor Mārjitā (curd mixed with sugar). It is a gentle noose of Kāla that has put all its kin to death.

ब्राह्मण : – मार्जिता हि ब्राह्मणस्य मुखमधुरः कालपाशः ।
तथा हि – हतः पुत्रो हतो भ्राता हतो मार्जितया पिता ।
तथाप्येतां स्वगोत्रघ्नीं निन्दामि च पिबामि च ॥[27]

The verse quoted to exemplify *yukti*, an alternative sub-division of the Vimarśa-sandhi, underscored the unhappy state of Samudradatta, probably the hero of the play.

भर्ता तवाहमिति कष्टदशाविरुद्धं पुत्रस्तवैष कुत इत्यनुदारतैषा ।
शस्त्रं पुरा पतति किं करवाणि हन्त व्यक्तं विरौमि यदि साम्युपत्स्यते माम् ॥[28]

In the Vṛtti on *ND* II. 1-2, the authors have sought to elucidate their concept of the hero of Prakaraṇa with an excerpt from the *PD* which states that it was not unfair on the part of Samudradatta to cast aspersion on Nandayantī's character : *Nandayant-yaṁ yā vyalīkaśaṅkopanibaddhā sā na doṣāya* (p. 205). The play has again been quoted in the Vṛtti on II.3 to uphold the precept that only a high-born (*kulajā*) lady should be made the heroine of a Prakaraṇa to accord with the status of a high-class hero (p. 209).

A verse quoted from the *PD* in the *ND* interestingly illustrates all the subdivisions of the Nirvahaṇa-sandhi sans the *Nirṇaya*.

स्वप्नोऽयं, न हि, विभ्रमो नु मनसः, शान्तं, तदेषा त्रपा
जाया ते, कथमंकबालतनया, पुत्रस्तवायं, मृषा ।
आलम्बाय न एष वेत्ति नियतं सम्बन्धमेतद् गतम्
केनैतद् घटितं विसन्धि, विधिना, सर्वं समायुज्यते ॥[29]

Based on the story of Samudradatta, the hero of the Vaṇik class and the high born heroine Nandayantī, the *PD* must have been an important Prakaraṇa.

DEVĪCANDRAGUPTA

The seven excerpts drawn from the *Devīcandragupta* (*DCG*) to illustrate the various precepts in the *ND* tantamount to a literary gift is the posterity. In view of the fact that it does not find mention elsewhere in the vast domain of literature, the credit for salvaging the *DCG* from extinction and thereby facilitating the resolution of a tricky issue of the Gupta history, rests squarely with the authors of the *ND*.

The Vṛtti on *ND* III. 1-2 bears it out that the *DCG* was a play by Viśākhadeva (=datta) whose *Mudrārākṣasa* occupies the pride of place in the dramatic literature of the country. The seven excerpts met with in the *ND* enable us to have a keep in the framework of its story alongwith some of its significant contours. The *Avataraṇikā* to the long conversation quoted as an illustration of *Trigarta*, a sub-division of Vīthī, serves to unfold the sequence of the story. According to the details set forth in the said conversation, (Samudragupta's successor) Rāmagupta was comprehensively defeated by an unnamed Śaka king in what probably was an unequal battle. In order to save his people from the fury of the wily marauder, Rāmagupta agreed to surrender to him his legally married wife (*Ūdhāṃ devīm*) Dhruvadevī. His younger brother Candragupta could ill stand the imbecile conduct of Rāmagupta. He took it upon himself to vindicate the honour of his illustrious family. He disguised himself as Dhruvadevī and pounced upon the enemy camp with a band choice soldiers dressed as women and put the insolent Śaka king to sword sans delay– *yathā devīcandra gupte dvitīye'nike prakṛtīnām āśvāsanāya śakasya dhruvadevī-sampradāne abhyupagate rājñā rāmaguptenāvivadhārthaṃ yiyāsuḥ pratipanna dhruvadevī-nepathyaḥ kumāra-candragupto vijñapayann ucyate* (p. 255). In the conversation Rāmagupta makes advances to Candragupta masquerading as Dhruvadevī (*tvayi sthitaṃ snehanibandhanaṃ manaḥ*) and tells him in plain words that he had agreed to surrender the queen, because he was convinced that he (Candragupta) would be able to save her by killing the Śakarāja and thereby cheer his (Rāmagupta's) sagging spirits – *devīṃ tyajāmi, balavāṁs tvayi me' nurāgaḥ/ tyajāmi devīṃ tvad antare* (p. 255)/ *devīviyoga duḥkhārthāṁs tvam asmā yamayiṣyasi* (p. 256).

The following verse quoted as an example of *Krama*, a sub-division of the Garbha-sandhi, brings, into relief the queens agony caused by her husbands despicable submission to the enemy's unjust demand.

रम्यां चारतिकारिणीं च करुणां शोकेन नीतां दशां
तत्कालोपगतेन राहुशिरसा गुप्तेव चान्द्री कला।
पत्युः क्लीबजनोचितेन चरितेनानेन पुंसः सतो
लज्जा-कोप-विषाद-भीत्यरतिभिः क्षेत्रीकृता ताम्यति॥[30]

In order to uphold their view that a modicum of indecent language is likely to creep in a Prakaraṇa if it had a harlot as its heroine, the authors of the *ND* have quoted from the *DCG* in the Vṛtti on III. 1-2 Candragupta's loose words towards the hardlot Mādhavasenā.

आनन्दाश्रुजलं सितोत्पलरुचोराबध्नता नेत्रयोः
प्रत्यंगेषु वरानने पुलकिषु स्वेदं समातन्वता।

कुर्वाणेव नितम्बयोरुपचयं सम्पूर्णयोरप्यसौ
केनाप्यस्पृशताऽप्यधोनिवसनग्रन्थिस्तवोच्छ्वसितः ॥[31]

Does the verse quoted in the discussion on Prakaraṇa imply that the *DCG* itself was a play of the Prakaraṇa class !

In the verse from Act four of the *DCG* that forms an example of *Aṅga*, a sub-division of the Garbha-sandhi, Candragupta addresses Mādhavasenā as 'darling' (*priye*) and urges her to lock him in a pleasant bondage.

कण्ठे किन्नरकण्ठि बाहुलतिकापाशः समासज्यतां
हारस्ते स्तनबान्धवो मम बलाद् बध्नातु पाणिद्वयम्।
पादौत्वज्जघनस्थलप्रणयिनी सन्दानयेन्मेखला
न त्वद्गुणबद्धमेव हृदयं बन्धं पुनर्नार्हति ॥[32]

It is evident from the illustration of Naiṣkrāmikī Dhruvā (p. 366) that Candragupta was impatient to slay the enemy and he feigned madness to carry out his design. The excerpt further reveals that he struggled to Camouflage his prospective designs with love-frenzy.[33]

The references in the *Abhinavabhāratī* and *Śṛṅgāraprakāśa* make it clear that Viśākhadeva had written another drama *Abhisārikāvañcitam,*[34] which however seems to have been lost for ever.

REFERENCES :

1. Exegete Ācārya Viśveśvara, Delhi University, 1990.
2. Exegete Bhola Shankar Vyas, Chowkhamba Vidya Bhavan, Varanasi, 1962.
3. पादाक्रान्तानि पुष्पाणि सोष्म चेदं शिलातलम्।
   नूनं काचिदिहासीना मां दृष्ट्वा सहसा गता॥ *ND*, p. 149.
4. का भूषा बलिनां क्षमा परिभवः को यः स्वकुल्यैः कृतः
   किं दुःखं परसंश्रयो जगति कः श्लाघ्यो य आश्रीयते।
   को मृत्युर्व्यसनं शुचं जहति के यैर्निर्जिताः शत्रवः
   कै र्विज्ञातमिदं विराटनगरच्छन्नस्थितैः पाण्डवैः॥ *ND*, p. 267
5. Exegete Shalgram Shastri, *SD*, Paricchedas I–6, Lucknow, V. S. 1978.
6. Ed. Prof. Rasik Lac C. Parikh, Dr. V. M. Kulkarni, Shri Mahavir Jain Vidyalaya, Bombay, 1964.
7. यथोदात्ताराघवे कविना वैदग्ध्यवशेन मारीचमृग–मारणाय प्रयातस्य लक्ष्मणस्य परित्राणार्थं सीतया कातरत्वेन रामः प्रेरित इत्युपनिबद्धम्। *ND* Bhūmikā, p. 38.
8. मृगरूपं परित्यज्य विधाय विकटं वपुः।
   नीयते रक्षसाऽनेन लक्ष्मणो युधि संशयम्॥ *DR*, IV.28, *Vṛtti*, p. 210

9. वत्सस्याभयवारिधेः प्रतिभयं मन्ये कथं राक्षसात्
त्रस्तश्चैष मुनिर्विरौति मनसश्चास्त्येव मे सम्भ्रमः।
मा हासीर्जनकात्मजामिति मुहुः स्नेहाद् गुरुर्याचते
न स्थातुं न च गन्तुमाकुलमतेर्मूढस्य मे निश्चय॥ *Ibid.*, IV.28, *Vṛtti*, p. 210.

10. जीयन्ते जयिनोऽपि सान्द्रतिमिरव्रातैर्वियद्व्यापिभिर्भास्वतः सकला रवेरपि कराः कस्मादकस्मादमी।
एते चोग्रकबन्धकण्ठरुधिरैराध्मायमानोदरा मुञ्चन्त्याननकन्दरानलमुचस्तीव्रान् रवान् फेरवः॥
Sāhityadarpaṇa (SD), op. cit., Pariccheda VI, p. 269.

11. ते हि प्रबन्ध प्रवरास्तेनैव कथामार्गेण निरर्गलरसासारगर्भसम्पदा प्रतिपदं प्रतिवाक्यं च.....हर्षातिरेकमनेकशोऽप्यास्वाद्यमाना समुत्पादयन्ति सहृदयानाम्। *Vakroktitijīvita*, Quoted in *ND*, *Bhūmikā*, p. 38.

12. मायुराज समो जातो नान्यः कलचुरिः कविः।
उदन्वतः समुत्तस्थुः कति वा तुहिनांशवः॥ *Sūktimuktāvalī*, Quoted in *ND*, *Bhūmikā*, p. 38.

13. येनावृत्य मुखानि साम पठतामत्यन्तमायासितं बाल्याद् येन हृताक्षसूत्रवलयप्रत्यर्पणैः क्रीडितम्।
युष्माकं हृदयं स एष विशिखैरापूरितांसस्थलो मूर्च्छा–घोरतमःप्रवेशविवशो बध्वा लवो नीयते॥
ND, p. 170, *DR*, p. 49.

14. *Ibid.*, pp. 179-180.

15. *Ibid.*, Bhūmikā, pp. 38-39.

16. गिरिरयमरेन्द्रेणाद्य निर्लून पक्षः कृतरिपुरसुरेशैः वैनतेयः।
अपरमिह मनो मे न पितुः प्राणभूतः किमुत बत स एष व्यपेता युर्जटायुः॥ *Ibid.*, p. 147.

17. *KR*, 195-196

18. *KR*, 188

19. *ND*, Bhūmikā, p. 46.

20. *AR*, 284

21. As an illustration of the moon (s) born of Atrieū eye and the Ocean. *KĀŚ*, p. 29.

22. *AR*, pp. 29-30

23. "भट्टेन्दुराजचरणाब्जकृताधिवास हृघ श्रुतोऽभिनवगुप्तपदाभिधोऽहम्", *Dhvanyāloka* with *Locan* (Reprint) ed. Durga Prasad Paral, Munshi Ram Manohar Lal Publishers Private Ltd., Delhi, 1983, p. 1.

24. *AC*, 321.

25. *ND*, Bhūmikā, p. 42.

26. *KĀŚ*, p. 393.

27. *PD*, p. 164.

28. *Ibid.*, p. 177.

29. *Ibid.*, p. 190

30. *DCG*, p. 151

31. *Ibid.*, p. 207

32. *Ibid.*, p.149.

33. बहुविधकार्यविशेषमतिगूढं निह्नुते मदनात्। निष्कलित क्षुब्धचित्तो रक्ताक्षिप्तमना रिपोः॥
इयमुन्मत्तस्य चन्द्रगुप्तस्य मदन विकारगोपनपरस्य मनाक शत्रुभीतस्य राजकुलगनार्थं निष्क्रमसूचिकेति।
ND, pp. 366–367

34. *Ibid.*, Bhūmikā, p. 41.

RASĀRṆAVASUDHĀKARA AS VIEWED BY COMMENTATORS

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Siṅgabhūpāla II, king of Recarla dynasty of Andhra, is known for the work *Rasārṇavasudhākara* (*RAS*) written in 14th century A.D. He was equally enriched with sword as well as pen. He has composed three works namely–

i) *Saṅgītasudhākara,* commentary on *Saṅgītaratnākara* of Śārṅgadeva
ii) *Kuvalayāvalī,* a four-act play, and
iii) *Rasārṇavasudhākara.*

The *RAS* is an excellent treatise on Sanskrit dramaturgy. On studying this work, it is clear that Siṅgabhūpāla composed it after churning the oceans of *rasa* from *Nāṭyaśāstra* of Bharata to *Bhāvaprakāśana* of Śāradātanaya. *RAS* deals with three differentiating factors of *Nāṭya* : plot, hero and *rasa*. It contains three chapters namely *Rañjakollāsa, Rasikollāsa* and *Bhāvakollāsa*. Chapter first deals with *vibhāvas* of *rasa, anubhāvas, rīti, vṛtti, pravṛtti, etc.* The topics dealt with in second chapter include *Vyabhicāribhāvas, Sthāyibhāvas, rasas* and their types, *rasābhāsa, etc.* Chapter third deals with construction and arrangement of the plot of Sanskrit drama, *sandhis, sandhyaṅgas, etc.* and ten types of *rūpakas*.

The language of *RAS* is very simple and unambiguous. Several important topics of dramaturgy, which are not clear or not discussed by other writers are vividly discussed in *RAS* in a very intelligible and interesting style. Many commentators have quoted *RAS* in their works. Mallinātha in his commentaries on *Kumārasambhava* and *Raghuvaṁśa,* his son Kumārasvāmin in commentary on Pratāparudrīya, Rāghavabhaṭṭa in his commentary on *Śākuntala* and Vāsudeva in his commentary on *Karpūramañjarī* have given references from *RAS*. Not only commentators, but rhetoricians like Dharmasūri in his *Sāhityaratnākara, Rūpagosvāmin* in his *Ujjvalanīlamaṇi* and Viśveśvara in his *Camatkāracandrikā*, also have cited *RAS*.

In view of these considerations, it becomes clear that there should be some peculiarities in the presentation of Siṅgabhūpāla. This is why, in addition to the

Nāṭyaśāstra of Bharata, *Daśarūpaka* of Dhanañjaya and *Avaloka* of Dhanika, these commentators and rhetoricians quoted *RAS* several times in their works as an authority.

In the light of these illustrations, the present paper aims at highlighting the significance of *RAS* as viewed by commentators.

Rāghavabhaṭṭa, the commentator of *Abhijñānaśākuntalam* (*AŚ*) has quoted *RAS* at twenty-two places. Vāsudeva, in his commentary on *Karpūramañjarī*, has also quoted *RAS* for four times. Kumārasvāmin, son of Mallinātha, has cited *RAS* at four places in *Ratnāpaṇa*, commentary on *Pratāparudrīya*. The famous commentator Mallinātha has also given references from *RAS* in his commentaries on *AŚ*, *Raghuvaṁśa* and *Kumārasambhava*.

The references form *RAS*, that have been quoted by Vāsudeva, have also been quoted by Rāghavabhaṭṭa. So, in the light of these quotations, made by Rāghavabhaṭṭa, the importance of *RAS* is being considered.

First of all, in *AŚ*, the conversation between *Naṭī* and *Sūtradhāra* is presented. This conversation is included in प्ररोचना, a part of भारती. According to Siṅgabhūpāla, प्ररोचना must be arranged in detail or in short.[1] Following that, it is detailed प्ररोचना. To attract the audience through praise is called प्ररोचना.[2] There are two kinds of प्ररोचना in *RAS*, *i.e.* चेतनाश्रया (related to the animate) and अचेतनाश्रया (related to the inanimate). 'Animate' means - the hero, the poet, the audience and the actors. 'Inanimate' means place and time *etc. i.e.* autumn, spring, *etc.*[3] In *AŚ* 'अभिरूपभूयिष्ठा परिषदियम्' means this assembly is mainly composed of learned men. This is the praise of audience (सभ्यप्रशंसा). The praise of poet (कविप्रशंसा) has occurred through the utterance of the name of Kālidāsa, who is extra-ordinary, most popular and as it were goddess Sarasvatī incarnate. 'सुविहितप्रयोगतयार्यस्य न किमपि परिहास्यते' (on account of having well arranged the representation or by reason of our acting nothing will be wanting), this statement indicates the praise of actors (नटस्तुति). Then the stage-manager says, "Until the wise are satisfied with it, I don't consider my knowledge of representation to be perfect. The heart of men although well instructed, has not confidence in itself".[4] This also reveals the praise of actors.

Further, सुभगसलिलावगाहाः[5] ....that means the days in which plunge in water is delightful, in which the breeze from the woods is fragrant owing to the contact of *Pāṭala* flowers, in which sleep is easily induced in thick shaded spots and which are charming towards their close. This verse contains the praise of summer season, that is

related to the inanimate. So this is the detailed प्ररोचना, as this is related to the animate (चेतनाश्रया) as well as the inanimate (अचेतनाश्रया).

The twofold division of प्ररोचना, as detailed and brief, is the originality of Siṅgabhūpāla. Prior to this, so comprehensive and original thought does not appear in *Nāṭyaśāstra, Daśarūpaka* and *Bhāvaprakāśana, etc.* Being impressed by this original thought, the commentator Vāsudeva has also presented the definition of प्ररोचना according to *RAS* while commenting on *Karpūramañjarī* (I.10).

In *AŚ* (I.4) after the song of *Naṭī*, the Sūtradhāra says: Ah! the audience appears all around as if it were painted in a picture, its feeling being reveled on your melody.[6] Here अवलगित, the subdivision of आमुख, *i.e.* introduction, another part of भारती वृत्ति is applied. To define the अवलगित, Rāghavabhaṭṭa quotes *RAS* in particular. According to *RAS* there are two types of अवलगित –

i) to attain another objective through other context
ii) to attain given objective through a different context.[7]

Here is the second type of अवलगित, because lovelorn Duṣyanta has been presented here through mesmerized audience because of *Naṭī's* songs. This sentence contains two meanings–

i) the रङ्गः[8] (audience) is just like one painted in picture being chained by the melody (रागेण) and:
ii) the रङ्गः[9] (king) is just like painted in picture being merged by love (रागेण > अनुरागेण).

At the end of प्रस्तावना, *i.e.* introduction, its definition is also given according to *RAS*, where the purpose of main composition is introduced to the audience at the beginning of a drama through the dialogue between the stage manager and one of the actors, is called प्रस्तावना (introduction).[10]

About the planning of *Sandhyaṅgas*, Rāghavabhaṭṭa has raised another important fact as stated in *RAS*. According to *RAS* the *Sandhyaṅgas* are stated in which order in मुखादिसन्धि (Portasis junctures, *etc.*) that order is not intended while used in drama. If the arrangement of *Sandhyaṅgas* (part of junctures) got changed due to requirement of plot, there is no harm, because the dramatists have applied the parts of junctures in drama interchanging their order as per demand of plot.[11] In *AŚ*, amidst the parts of portasis (मुखसन्धि) उपक्षेपः, परिकरः, परिन्यासः विलोभनम्, *etc.*, the part विलोभनम् is arranged beforehand and परिन्यासः is applied after that. Prior to this, no text on dramaturgy has

stated clearly that the order of parts of junctures could be changed. Siṅgabhūpāla has solved a great problem of readers, researchers and critics clarifying this fact. This is the result of his minute thinking.

Being impressed by the practical applicability of this thought, *Viśvanātha* has also stated in his *Sāhityadarpaṇa* that these *Sandhyaṅgas* may be arranged in different order.[12] Further he has made this arrangement that *Sandhyaṅgas* may be applied in unspecified juncture, if suitable to emergence of *rasa*, as *rasa* is the very soul of drama.[13]

Siṅgabhūpāla has accepted importance of *Sandhyantaras* for the well arrangement of plot. These are 21 in number. Amidst the *sāma, dāna, daṇḍa, bheda, etc.* three *Sandhyantaras* have been applied in *AŚ*. The definition of these three has been given by Rāghavabhaṭṭa following Siṅgabhūpāla. In the act I, Duṣyanta gets ready to punish the black bee because it is teasing Śakuntalā. Commenting on it, Rāghavabhaṭṭa quotes the definition of *daṇḍa* as in *RAS*. On seeing or listening the immodesty, to threaten the immodest is called *daṇḍa*.[14] In the verse of Act I in *AŚ* (कः पौरवे...1-21) listening the immodesty of black bee, the king threaten it, so here is the *Sandhyantara* named *daṇḍa*.

Further, in the act V of *AŚ*, in the verse स्त्रीणाम् (V.21) *Sandhyantara* named *Hetvavadhāraṇa* is mentioned. Its definition in *RAS* is given as under : To determine the substance through the reason is called हेत्ववधारण.[15] Here the substance, *i.e.* 'untrue speech' has been decided through the cause, *i.e.* 'being a female' by the example of female cuckoo.

In the last verse of Act II "परिहासविजल्पितं सखे परमार्थेन न गृह्यतां वचः"[16] the *Sandhyantara* named संवृत्ति is presented. "What I said about Śakuntalā was simply a joke, just to see how you would take the matter. Don't take it seriously in its literal sense. Commenting on this, Rāghavabhaṭṭa has quoted the definition of 'संवृत्ति' following Siṅgabhūpāla without mentioning his name. Siṅgabhūpāla defines 'to conceal a statement by self is called 'संवृत्ति'.[17] Here, Duṣyanta denies his own words to conceal his affair towards Śakuntalā.

The description of these *Sandhyantaras* by name is found in *Nāṭyaśāstra*[18] and *Bhāvaprakāśana*[19] also, but definitions and examples are not shown there. Dhanañjaya has included these *Sandhyantaras* in bhavas as हर्ष, औत्सुक्य, *etc.*[20] The writers of *Nāṭyadarpaṇa* have also included some of these *Sandhyantaras* in *Sandhyaṅgas*, some in *vyabhicārins*.[21] Prior to Siṅgabhūpāla only Sāgaranandin[22]

has depicted these *Sandhyantaras* in his work, but clear and lucid description with definitions and examples is found in *RAS* only.

Originality of *RAS* is seen in presentation of *rasa*-materials also. The root cause of *rasa* is of two types –आलम्बन विभाव and उद्दीपन विभाव. Generally natural objects like rising moon, sweet sound of birds, tinkling sound of black bees, spring season, *etc.* have been counted among *uddīpanavibhāvas*. But Siṅgabhūpāla has vividly depicted these *uddīpanavibhāvas*. According to him *uddīpanavibhāvas* are classified as four: the qualities of *ālambana*, bodily actions of *ālambana*, ornaments of *ālambana* and neutrals.[23]

In qualities of *ālambana,* यौवन (youth), रूप (beauty), लावण्य (grace), अभिरूपता (likeness), मार्दव (softness) and सौकुमार्य (tenderness) are described by Siṅgabhūpāla.[24] Further talking of fourfold youth, first stage of youth is stated as the best. The heroine, enjoying the first stage of youth, desires soft coition and does not tolerate haughty copulation. She indulges in games with friends and shows interest in decoration of body. She never becomes angry or happy on seeing her co-wife but shows love on meeting her beloved.[25] This opinion of Siṅgabhūpāla is quoted by Rāghavabhaṭṭa while commenting on 'न विवृत्तो मदनो न च संवृत:'[26] (the feeling of love was neither displayed by her nor smothered). According to Rāghavabhaṭṭa Śakuntalā is described here as unmarried innocent heroine (कन्या मुग्धा नायिका). The *mugdhā nāyikā* has fresh youth and new passion.[27] The first stage of youth of heroine Śakuntalā is being implied here.

The second quality of *ālambana* that is *'rūpa'* is described in *RAS* as : "Due to which quality undecorated parts of body shine as decorated, is called *rūpa*'[28] In the verses अनाघ्रातं पुष्पं..... (II.10) and प्रत्यादिष्ट ...(VI.6) of *AŚ*, the रूप of Śakuntalā and Duṣyanta is revealed respectively. Both of them seem decorated though they are not decorated with ornaments. So to explain the quality 'रूप' Rāghavabhaṭṭa has quoted *RAS* as an authority on both the places.

The third quality of *ālambana* is 'लावण्य'. It has been defined as under : "*lāvaṇya* is the pearly glimmer of the bodily complexion."[29] Perhaps the use of a sufficient quantity of salt (लवण, from which the word 'लावण्य' seems to be derived) imparted such a glow to the complexion. This definition has been quoted by Rāghavabhaṭṭa while commenting on 'कास्विदवगुण्ठनवती नातिपरिस्फुटशरीरलावण्या' (*AŚ* V.13).

These definitions of 'रूप' and 'लावण्य' have also been quoted by commentator Vāsudeva while commenting on *Karpūramañjarī* 1.28 and 1.30 respectively. The

renowned commentator Mallinātha has already quoted Siṅgabhūpāla on 'लावण्य' while commenting on *Kumārasambhava* (1.25). Vāsudeva has quoted another quality of *ālambana* commenting on *Karpūramañjarī* (1.28), *i.e.* 'सौन्दर्य'. According to *RAS*- "Compact body structure (सन्धिबन्ध) is called सौन्दर्य".[30]

Actually the qualities of *ālambana, i.e.* यौवन (youth), रूप (beauty) and लावण्य (glow), *etc.* excite the sentiments of 'आश्रय' as well as natural objects do. So it is right to include these qualities among उद्दीपनविभावा: as done by Siṅgabhūpāla. This thought of Siṅgabhūpāla is noteworthy as well as praiseworthy.

Considering the peculiarities of deliberations of Siṅgabhūpāla related to dramaturgy Rāghavabhaṭṭa again quotes *RAS* while he comments on विष्कम्भक and प्रवेशक. *Viṣkambhaka*[31] is applied in drama to report on both the past and future events, which are important but uninteresting. Both the विष्कम्भक and प्रवेशक give a concise account of those subordinate parts of the story linking the past with the future, which are not enacted before the audience. The differences between the two are :

i) In विष्कम्भक, this information is given by the middle characters, while in प्रवेशक, it is given by lower characters.

ii) विष्कम्भक could be applied in the starting of Act I also, while the application of प्रवेशक is prohibited in Act I. विष्कम्भक is divided into two parts शुद्ध (pure) and मिश्र (mixed). It is *śuddha* or pure, when carried on by minor characters and *'miśra'* or mixed, when carried on by characters minor as well as low.[32]

Siṅgabhūpāla has divided 'शुद्धविष्कम्भक' again into two parts –एककृत, carried on by one middle character and अनेककृत, carried on by more middle characters.[33] In the Act III of *AŚ*, there is 'एककृत शुद्धविष्कम्भक' as it is carried on by single middle character, the pupil of the sacrificer (यजमानशिष्य). This opinion of Siṅgabhūpāla has been cited in the commentary of Rāghavabhaṭṭa. Here the past event is that the religious rites of ascetics became free from obstacles, as soon as the king entered the hermitage and future event indicated is that Śakuntalā is perplexed in separation from Duṣyanta.

As much clear definition of प्रवेशक has been presented by Siṅgabhūpāla, not so much clear has been given by others. In continuity to विष्कम्भक, Dhanañjaya says in *Daśarūpaka* 'तद्वदेवानुदात्तोक्त्या....'. Here 'तद्वत्' means indicator of past and future events as said in विष्कम्भक. Similarly, in *Sāhityadarpaṇa*, प्रवेशक is defined as under :

प्रवेशकोऽनुदात्तोक्त्या नीचपात्रप्रयोजितः।
अङ्कद्वयान्तर्विज्ञेयः शेषं विष्कम्भके यथा॥[35]

In this definition 'शेषं विष्कम्भके यथा' means rest is as in विष्कम्भक. In the light of said definition one can not understand clearly the description of प्रवेशक as far as he does not know the definition of विष्कम्भक. The definition of प्रवेशक, presented in *RAS*, reveals its clear meaning independently. According to *RAS* :

यन्नीचैः केवलं पात्रैर्भाविभूतार्थसूचनम्।
अङ्कयोरुभयोर्मध्ये स विज्ञेयः प्रवेशकः॥[36]

Here it is clear that प्रवेशक indicates past and future events, it is carried on only by lower characters and it may not occur at the beginning of Act I. In *AŚ*, at the beginning of Act VI, the episode of the fisherman, shown in the प्रवेशक has been applied by four lower characters. Rāghavabhaṭṭa has cited *RAS* in his commentary on प्रवेशक. Vāsudeva also being impressed by these definitions of विष्कम्भक and प्रवेशक, given by Siṅgabhūpāla in *RAS*, quotes them in his commentary on *Karpūramañjarī*.[37]

Commentator Kumārasvāmin has made some valuable citations from *RAS* in his work *Ratnāpaṇa*, commentary on *Pratāparudrīya* (*PR*). He has quoted *RAS* on four places. First of all, he quotes *RAS* while commenting on रसाभास. According to the poeticians when a sentiment commences unusually (improperly) it is called रसाभास. In *PR*, if love exists in one, if it exists in animals, if a woman is attached to many person, these are three types of रसाभास.[38] Other scholars on dramaturgy say that, "If love contains in उपनायक, contains in wife of sage or wife of teacher, contains in many persons, contains in one partner, contains in adversary, contains in inferior, contains in animals and birds, then it is unusual and called रसाभास".[39]

Siṅgabhūpāla narrates it in a different form. He says, like a king superseded by an immodest minister, attains secondary position in the same way the main sentiment, subdued by an affluent subordinate sentiment attains unrealness called रसाभास. Kumārasvāmin has cited this opinion of Siṅgabūpāla commenting on रसाभास in *PR* due to his different approach.

Secondly, explaining the example of रति, given in *PR*, Kumārasvāmin says that रति is sevenfold, *i.e.* निसर्ग, अभियोग, *etc.* In this verse, here is the रति caused by अभिमान (अभिमानमूला). "This is my beloved not any other"[40] such sense is called अभिमान. These seven types of रति are presented in *RAS* in detail. So, he suggests to see the expansion of other types in *RAS*.[41]

Thirdly, Kumārasvāmin quotes Siṅgabhūpāla while commenting on भय. Here he cites as under:

सिंहभूपालस्तु 'सर्वत्र कृतकमेव' इति प्रत्यवदत्।[42]

But this statement does not appear in *RAS*.

For the fourth time, Kumārasvāmin cites *RAS*, when he comments on example of विप्रलम्भ शृङ्गार in *PR* (रसप्रकरणम् 125). Here is the line 'प्रेमानुविद्धमुदयद्बहुलानुरागम्'. These प्रेम and अनुराग are the different stages of रति, *i.e.* प्रेम, मान, प्रणय, स्नेह, राग and अनुराग. To clarify the gradual development of रति, Siṅgabhūpāla campares it with different stages of a tree, *i.e.* अंकुर, पल्लव, कलिका, पुष्प, फल and फलभोग respectively.[43] Thus, these different stages show gradual development of रति. This description of *RAS* is highly noteworthy and important. Therefore, Kumārasvāmin and Rāghavabhaṭṭa have cited this opinion in their commentaries.

The modes of action to be followed in a drama is called वृत्ति. These are four in number, *viz.* कैशिकी, सात्त्वती, आरभटी and भारती. Siṅgabhūpāla has stated their relation with *rasas* as under :

कैशिकी स्यात्तु शृङ्गारे रसे वीरे तु सात्त्वती।
रौद्रवीभत्सयोर्वृत्तिर्नियतारभटी पुनः॥
शृङ्गारादिषु भावज्ञैः रसेष्विष्टैव भारती॥[44]

Mallinātha quotes these lines in his commentary on the *Kumārasambhava* (7-91) with the expression तदुक्तं भूपालेन. Mallinātha again quotes the definition of शृङ्गार[45], रति[46], and अनुभाव[47] according to *RAS* in his commentary on *Raghuvaṁśa* (6.12). These citations prove the importance of the work *RAS*.

Only those important references of *RAS* have been discussed above, which carry some original and special thoughts. Apart from said references Rāghavabhaṭṭa has quoted *RAS* especially explaining the five junctures –मुख (Portasis), प्रतिमुख (Epitasis), गर्भ (catastasis), अवमर्श (perrpateia) and निर्वहण (catastrophe). Besides this, commenting on Vidūṣaka, common qualities of hero (नायकस्य सामान्यगुणाः), stage of love (कामदशा) named *abhilāṣā*, stage of *rati* named *anurāga*, *vyabhicāribhāvas* as औत्सुक्य and विषाद *RB* quotes *SB* again as authority. Though in these references, *SB* follows traditional thoughts, inspite of that , citations by Rāghavabhaṭṭa prove that all the topics relating to dramaturgy in his commentary which are ignored or left in the other works on dramaturgy, have been presented and propounded vividly with definitions and examples by Siṅgabhūpāla in *RAS*. So, Siṅgabhūpāla is viewed as an authority on dramaturgy by the commentators.

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2. "उन्मुखीकरणं तत्र प्रशंसातः प्ररोचना ॥" *DR*, I. 27.
3. "प्रशंसा तु द्विधा ज्ञेया चेतनाचेतनाश्रया । चेतनास्तु कथानाथकविसभ्यनटाः स्मृताः ॥
   अचेतनौ देशकालौ कालो मधुशरन्मुखः ।" *RAS*, III. 144.
4. "आपरितोषाद्विदुषां न साधु मन्ये प्रयोगविज्ञानम् । बलवदपि शिक्षितानामात्मन्यप्रत्ययं चेतः ॥" *AŚ.*, I. 2.
5. *Ibid*, 1.3.
6. "अहो ! रागबद्धचित्तवृत्तिरालिखित इव सर्वतो रङ्ग ।" *AŚ*, text after, I. 4.
7. "द्विधावलगितं प्रोक्तमर्थावलगनात्मकम् । अन्यप्रसङ्गादन्यस्य संसिद्धिः प्रकृतस्य वा ॥" *RAS*, III. 174.
8. "रङ्गो रङ्गभूः । तात्स्थ्यात्सभ्यसमूहः । रागे गीतधातौ बद्ध चित्तवृत्तिर्यस्य सः ।"
   – Rāghavabhaṭṭa on *AŚ*, text after I. 4.
9. "द्वितीयपक्षे रज्यते इति रङ्गः । अथ रङ्गे विद्यतेऽस्मिन्नित्यर्श-आदित्वादचि रङ्गो राजा । रागे अनुरागे बद्धा चित्तवृत्तिर्यस्य सः ।" *ibid.*
10. "विधेर्यथैव संकल्पे मुखतां प्रतिपद्यते । प्रधानस्य प्रबन्धस्य तथा प्रस्तावना मता ॥
    अर्थस्य प्रतिपाद्यस्य तीर्थं प्रस्तावना मता ।" *RAS*, III. 136–137.
11. "मुखादिसन्धिष्वङ्गानां क्रमोऽयं न विवक्षितः ॥ क्रमस्यानादृतत्वेन भरतादिभिरादिमैः ।
    लक्ष्येषु व्युत्क्रमेणापि कथनेन विचक्षणैः ॥" *RAS*, III. 77–78.
12. "एतानि चाङ्गानि उक्तेनैव पौर्वापर्येण भवन्ति, अङ्गान्तराणि त्वन्यथापि ।" *SD*, *Vṛtti* on VI. 84.
13. "कुर्यादनियते तस्य संधावपि निवेशनम् । रसानुगुणतां वीक्ष्य रसस्यैव हि मुख्यता ।" *Ibid*, VI.115–116 and
    "रसव्यक्तिमपेक्ष्यैषामङ्गानां संनिवेशनम् । न तु केवलया शास्त्रस्थितिसंपादनेच्छया ॥" *Ibid*, VI.120
14. "दण्डस्त्वविनयादीनां दृष्ट्या श्रुत्याथ तर्जनम् ।" *RAS*, III. 85.
15. "निश्चयो हेतुनार्थस्य मतं हेत्ववधारणम् ।" *Ibid.*, III, 91.
16. *AŚ*, II.18.
17. "संवृत्तिः स्वयमुक्तस्य स्वयं प्रच्छादनं भवेत् ।" *RAS*, III. 90.
18. *Cf. NŚ*, XXI. 48–51.
19. *BP*, Chapter– VII, p. 214.
20. "षट्त्रिंशद् भूषणादीनि सामादीन्येकविंशतिः । लक्ष्यसन्ध्यन्तराख्यानि सालङ्कारेषु तेषु च ॥" *DR*, IV. 84.
21. *Cf. ND*, I. 65. (*Vṛtti*)
22. *NLRK*, 103–105.
23. "उद्दीपनं चतुर्धा स्यादालम्बनसमाश्रयम् । गुणचेष्टालंकृतयस्तटस्थाश्चेति भेदतः ॥" *RAS*, I. 162.
24. *Ibid*, I. 163.

25. "प्रथमं यौवनं तत्र वर्तमाना मृगेक्षणा। अपेक्षते मृदुस्पर्शं सहते नोद्धतां रतिम्॥
सखीकेलिरता स्वाङ्गसंस्कारकलितादरा। न कोपहर्षौ भजते सपत्नीदर्शनादिषु॥
नातिरज्यति कान्तस्य संगमे किं तु लज्जते।" *Ibid*, I. 167–169.
26. *AŚ*, II. 11.
27. "मुग्धा नववयः कामा रतौ वामा मृदुः क्रुधि।" *RAS*, I. 97.
28. "अङ्गान्यभूषितान्येव प्रक्षेप्याद्यैर्विभूषणैः। येन भूषितवद् भान्ति तद् रूपमिति कथ्यते॥" *RAS*, I. 80.
29. "मुक्ताफलेषु छायायास्तरलत्वमिवान्तरा। प्रतिभाति यदङ्गेषु लावण्यं तदिहोच्यते॥" *Ibid*, I. 181.
30. "सुश्लिष्टसृष्टिबन्धो यत्सौन्दर्यमितीर्यते॥" *Ibid*, I. 183.
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32. "स शुद्धो मिश्र इत्युक्तो मिश्रः स्यान्नीचमध्यमैः।" *Ibid.*, VI. 185.
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35. *SD*, VI. 57.
36. *RAS*, III. 200.
37. *Cf.* Vāsudeva on *KM*, I. 6.
38. "एकत्रैवानुरागश्चेत् तिर्यङ्म्लेच्छगतोऽपि वा।
योषितो बहुसक्तिश्चेद्रसाभासस्त्रिधा मतः॥ इति" Cited in *PR*, रसप्रकरण, p. 160.
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प्रतिनायकनिष्ठत्वे तद्वदधमपात्रतिर्यगादिगते। शृंगारेऽनौचित्यम्.......॥" *SD*, VI. 263–264.
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41. *Cf.* Ratnāpaṇa on *PR*, रसप्रकरण, p. 160.
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43. "अङ्कुरपल्लवकलिकाप्रसूनफलभोगभागियं क्रमशः। प्रेमा मानः प्रणयः स्नेहो रागोऽनुरागश्च॥" *RAS*, II. 111.
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विश्वगुणादर्शचम्पूगतमादित्यस्वरूपं, तस्य वेदमूलकत्वञ्च

प्रो. राजेश्वरमिश्रः

संस्कृतविभागः, कुरुक्षेत्र-विश्वविद्यालयः, कुरुक्षेत्रम्, हरियाणा-136119

भारतीयसंस्कृतावादित्यस्य महत्त्वपूर्णं स्थानमिति निश्चप्रचम्। अत एव वैदिककालादारभ्याद्यपर्यन्तमेषः सूर्यः नानारूपेण स्तूयते। वैदिकवाङ्मये निरुपितमस्य स्वरूपं परवर्तिसाहित्ये शनैः शनैर्यद्यपि स्थूलतरं दृश्यते, तथाप्यस्य वैदिकरूपेणाऽथ च पौराणिकस्वरूपेणात्यधिकं प्रभावितं प्रतीयते। परवर्ति-लौकिकसंस्कृत-ग्रन्थेषूपलब्ध-सूर्यस्तुतिषु क्वचिदस्य पौराणिकस्वरूपस्य प्राधान्यं दरीदृश्यते, क्वचित्तु वैदिकस्वरूपस्य प्रतिमानं दृग्गोचरीभवति, परन्तु ग्रन्थेष्वप्येतेषु वर्णितः सूर्यदेवः स्वकीयेन भौतिकरूपेण प्रत्यक्षदृश्यमानप्रकाश-पिण्डः तमोविनाशकश्च; आधिदैविकरूपेण सर्वोच्चदेवोऽथ चाध्यात्मिकरूपेण परमं ब्रह्म एव प्रतीयते। देवस्यास्यैतानि रूपाणि तस्य वैदिकस्वरूपेण सह सर्वथा साम्यं दधते। अतः परवर्तिसाहित्येऽपि प्रतिपादिता सूर्योपासनायाः अवधारणा मूलतः तस्य वैदिकस्वरूप एवाधृता दृश्यते, परन्तूपासकेभ्यः सवितुः भौतिकं स्वरूपमत्यन्तमुपादेयं चिरस्मरणीयञ्च विद्यते। लौकिकसाहित्येऽपि सूर्यस्य कृते प्रायः सविता, आदित्यः, पूषेत्यादीनि वैदिकनामानि समानरूपेण प्रचलितानि विद्यन्ते।

यथा वाल्मीकिरामायणे, महाभारते, पुराणेषु चादित्यस्य वैदिकं स्वरूपमक्षिलक्षीभवति, तथैव चम्पूकाव्येष्वप्यस्य देवस्य पौराणिकस्वरूपैः सह वैदिकरूपाणि दरीदृश्यन्ते। यद्यपि चम्पूकाव्येष्वप्यत्यल्पाः सूर्यस्तुतयः प्रकीर्णरूपेणोपलभ्यन्ते, तथापि सूर्यदेवस्य स्वरूपनिरूपणदृशैतासां महत्त्वं न्यूनं नास्ति। नल-नृसिंह-विश्वगुणादर्श-इत्यादिषु चम्पूकाव्येषु प्रासङ्गिकरूपेणादित्यस्य विवरणं प्राप्यते। तमनुसृत्य तस्य स्वरूपपरिज्ञानं कर्त्तुं शक्यते। यद्यपि लौकिकसंस्कृतसाहित्ये प्रसङ्गतः एतासूपलब्धस्तुतिषु प्रायो गाम्भीर्याभावो दृश्यते, परन्तु विश्वगुणादर्शचम्पूगते सूर्यवर्णने कविनास्य देवस्याधिभौतिक-आधिदैविक-आध्यात्मिक-रूपत्रयमुद्घाटयितुं श्लाघ्यः प्रयासो विहितः। रूपत्रयमेतत् तस्य वैदिकस्वरूपात् कथमपि भिन्नं नास्ति, प्रत्युतादित्यस्य वैदिकस्वरूपस्यैव पुनर्कथनमुपबृंहणं वा प्रतीयते।

विश्वगुणादर्शचम्पूकाव्यस्य प्रणेता महाकविः वेंकटाध्वरिः पण्डितसमुदायेऽत्यन्तलोकप्रियः, विशिष्टा-द्वैतस्य प्रतिष्ठापकस्याचार्यरामानुजस्य मतानुयायी, महालक्ष्म्याः परमो भक्तश्चासीत्। एषोऽप्ययगुरोर्नप्ता-श्रीरघुनाथदीक्षितस्य च पुत्र आसीत्।[1] चम्पूकाव्येऽस्मिन् कविना विश्वावलोकनार्थमुत्सुकौ कृशानु-विश्वावसुनामधेयौ द्वौ गन्धर्वौ प्रकल्पितौ। उभयोर्माध्यमेन कथोपकथनशैल्यां प्रणीतं काव्यमिदं गुणदोषविवेचनपद्धत्या जगतो दृश्यमानानां वस्तूनां वर्णनं प्रस्तौति। ग्रन्थेऽस्मिन्नादौ सूर्यस्य वर्णनं विहितम्। शोधपत्रेऽस्मिन् वैदिकदृष्ट्याऽऽत्रोद्घाटितानां सूर्यस्य नानारूपाणां समीक्षणं प्रस्तोतुं प्रयत्नो विहितः।

'वैदिककालादेव सूर्यः स्तुत्यः पूज्यश्चाङ्गीकृतः इति वेदस्यानेके सूर्यपरकमन्त्राः[2] प्रमाणयन्ति, अथ च वेदत्रये, आरण्यकादिषु चाम्नातः सावित्रीमन्त्रो[3]ऽपि प्रमाणयति। देवस्यास्यैतन्महत्त्वं विश्वगुणादर्शचम्पूकाव्ये यथावत् स्वीकुर्वता कविवरेण वेंकटाध्वरिणापि इत्थं प्रतिपादितं यत् 'यम–इन्द्र–वायु–वरुण–ईश्वरादिषु बहुषु दिक्पालकेषु स्वस्वाधिकारतत्परेषु सत्स्वपि शुद्धान्तःकरणाः दीप्तिमन्तः भूसुराद्याः प्रतिदिनं प्रातर्मध्याह्ने सायं चेति कालत्रये प्रथमं संध्यावन्दनसमये सूर्यायार्घ्यं प्रदायैव भजन्ते।[4] उपास्यदेवरुपेणात्रादित्यस्य पराकाष्ठा द्योत्यते।

भारतीयसंस्कृतौ प्रत्यक्षदृश्यमानं सूर्यमण्डलं सूर्यस्य भौतिकं रूपं मत्वा देवतेव तस्याभिवन्दनस्यातिप्राचीना परम्परा विद्यते। अस्मिन्चम्पूकाव्येऽपि सूर्यमण्डलमेतत् नभस्थलस्याभूषणमुक्तं [5], यदस्य भौतिकस्वरूपं संसूचयति। परमप्रकाशक एष देवः स्वकीयेन भौतिकरुपेणैव निबिडं तमिस्रं विनाशयति।[6] चम्पूकाव्यगतमस्य देवस्य तमोविनाशकं रूपं सर्वथा श्रुतिसम्मतं प्रतीयते, यतो हि भानुरेच स्वकीयेन ज्योतिषा तिमिरं दूरीकरोति।[7] अत्र प्रतिपादितम्–सूर्यदेवस्य कमलोन्मेषकं, तेषुच प्राणसंचारकं, आनन्ददायकं[8] रूपमथ च चक्रवाकानां शोकमोचकं रूपम्[9], देवानां पोषकं, कोककुलानाञ्च हर्षप्रदायकं रूपं[10] तस्याधिभौतिकं वैशिष्ट्यमेव प्रकटयति।

सूर्यस्य वर्षकरूपं तु विदितचरमेवास्ति। को न जानाति वृष्टिकरमादित्यम्। एष एव देवः स्वरश्मिभिः पृथिवीगतं रसं जलं वादौ नानारूपेण गृह्णाति, तदनन्तरमनुकूले काले समागते सति तमेव रसं (जलम्) सहस्रगुणितं कृत्वा वृष्टिरूपेण पुनः प्रत्यावर्तयति, अथवा वसुन्धरामिमां वसुन्धरेति कर्तुं तस्यै पुनः प्रयच्छति चापि, यथा कविना कालिदासेन रघुवंशमहाकाव्ये सङ्केतितम्–"सहस्रगुणमुत्स्रष्टुमादत्ते हि रसं रविः"।[11] चम्पूकाव्येऽस्मिन् तस्य वर्षकरूपेण सार्धं संशोषकरूपस्यापि चर्चा कृता विद्यते। देवस्यास्य रूपमिदं निन्दामुखेन कृशानुगन्धर्वेणाभिव्यक्तम्। अत्र सकलभुवनसंशोषक एष देवो भूमेरतिशयेन शोषयिता, ओषधीनां सत्त्वहीनकर्त्ता, श्रमशान्तिकराणां सरोवराणां जलरूपैश्वर्यस्यापहर्ता अथवा दीनानां पथि वर्तमान–जलपानमात्रसाधनस्य विनाशयितेति कथितः।[12] परन्तु तदनु सूर्यस्य भगवद्रूपं[13] बन्धुस्वरूपञ्चोद्घाटयितुं[14] कविरस्य वृष्टिप्रदं रूपं प्रशंसन् देवमेनं जगतः तुष्टिस्रष्टेति भणति[15], यतो ह्येष स्वकीयैः गभस्तिभिर्वृष्टिं कृत्वा, अपि च सर्वतः स्वकिरणान् प्रसार्य जडचेतनात्मकं संसारमतिशयेनोत्पादयति। वस्तुतस्तु कवेर्मतमिदं सर्वथा वैदिकमस्ति, तद्यथा वैदिकग्रन्थेषु बहुत्र सूर्यस्य वैशिष्ट्यमेतत् सङ्केतितम्।[16]

एवमेव विश्वगुणादर्शचम्पूकाव्यानुसारेणभीष्टप्रदाता सूर्यः स्वोपासकानां कृते सर्वकामपूरकोऽपि विद्यते। असौ देवो वृष्ट्या सहैव पुष्टिमपि विशेषेण सम्पादयति, धनमपि प्रयच्छति, अपि च यथार्थतया तन्माहात्म्याभिज्ञानेभ्यः पण्डितेभ्योऽपवर्गस्य मार्गं प्रददाति, सुकरं वा करोति[17], यथा 'ज्ञानिनो हि सूर्यमण्डलमार्गेण मुक्तिं प्राप्नुवन्ति' इति श्रुतिः प्रमाणयति[18], स्मृतिश्चोपस्थापयति।[19] एतादृशगुणविशिष्टत्वादेव

पूषा (सूर्यः) निखिलानां लोकानां निरपेक्षतया हितकरः सुहृत् स्वीकृतः,[20] यो वैदिकं मित्रदेवं स्मारयति।[21] इतोऽप्यधिकमस्मिन् चम्पूकाव्येऽनिष्टनिवारकरूपेणापि सूर्यस्य महत्त्वं प्रतिपादितं विद्यते, यतो हि एष एव देवः तिमिरं विनाश्य दुर्दिनमपाकरोति, अन्यथा यदा मेघाच्छादनात् सूर्यस्यादर्शनं भवति, तदा लोकास्तद्दुर्दिनमिति कथयन्ति। असावेव देहधारिणां प्राणिनां रोगं विनाशयति,[22] अपि च विनम्राणां शरणागतानां व्याधिं निवारयति[23]; अतोऽनेन सूर्यस्य रोगनाशकरत्वं प्रसिद्धम्। अनेन प्रकारेणादित्यो विविधानामनिष्टानां निवारणमपि करोति, यत् सर्वथा वेदसम्मतं विद्यते।[24]

चम्पूकाव्येऽस्मिन्नुल्लिखितमादित्यस्य पोषकं, रक्षकमथ च जगद्व्यवस्थापकं रूपमपि सर्वथा श्रुतिसम्मतं वर्तते। सूर्यस्य 'पूषण' इति संज्ञा[25] स्पष्टतया तस्य पोषकरूपं प्रमाणयति।[26] असौ देवो विश्वात्मा, जगन्नाथः, चराचरनियामकः समग्रलोकानां सुहृच्चाङ्गीकृतः। तस्मात्कारणात्तु तमो विमर्दिनं तं रविं विना जनाः दिनं दुर्दिनमिति वदन्ति।[27] एष देवः त्रयाणां लोकानां निद्रामपहाय प्रातः काले प्राणिनां नेत्राण्युन्मीलयति[28]; अतोऽसौ लक्षणया निखिलस्य जागतिकप्रपञ्चस्य सूत्रधार इति वक्तुं शक्यते, यथा शिवराजविजये पण्डितेनाम्बिकादत्तव्यासेन सङ्केतितम्।[29]

कविवरेण वेंकटाध्वरिणा स्वकीये च्चम्पूकाव्येऽस्मिन् सूर्यस्याधिदैविकं रूपमथवाऽऽस्य देवत्वमपि प्रतिपादितम्। तस्य मते प्रत्यक्षतः दृश्यमानेयं मूर्तिमती सूर्यप्रतिमा सर्वलोकान् तथैव पुनाति यथा वेदत्रयीरूपा विद्या ज्ञानराशिर्वा निखिलं जगत् पवित्रयति।[30] वेदत्रयी-सूर्यप्रतिमयोर्मध्ये सादृश्येन कविनात्रैकं ध्यातव्यं तथ्यमप्युद्घाटितम्, यदेकतः सादृश्यमेतत् सूर्यस्य सर्वदेवमयत्वं सङ्केतयति, अपरतश्चेदं संसूचयति यत् सावित्रीमन्त्रस्य त्रिषु वेदेषु पाठादस्य मन्त्रस्याधिष्ठातृदेवः सूर्यो वेदत्रयीरूप एव, यथा मनुस्मृतौ भगवता मनुनोक्तं यद् गायत्री मन्त्रः त्रिभ्यो वेदेभ्यः पादं-पादं कृत्वा गृहीतो विद्यते।[31] एष देवः प्रशस्तगुणानां सिन्धुः, ज्ञानिनामतीवप्रियः (बन्धुः), सर्वप्राणिनामात्मरूपेण हृदि स्थितः,[32] तमसः अज्ञानस्य वा विनाशकश्च स्वीकृतः।[33] इतोप्यधिकमसावेव सृष्टिकाले रजोभूयसीं स्वां प्रकृतिमधिष्ठाय चतुर्मुखरूपेणाखिलस्य विश्वस्य निर्माता (उत्पादकः), तथा सत्त्वप्रकृष्टां प्रकृतिमधिष्ठायाविष्कृतविष्णुरूपेणास्य जगतः रक्षकः पालकश्च, पुनः स्वतः तमोगुणप्रचुरां रुद्रतनुमाश्रित्य संसारस्यास्य विनाशकोऽपि स्वीकृतः।[34] देवोऽसौ अन्तर्यामिरूपेण मनसो नियामकः प्रेरकश्च, अपि च दुष्कर्मकर्तॄणां जनानां नरके पातकः, सन्मार्गे प्रवर्तमानानां जनानां सद्गतिकारकश्चास्ति।[35] कवेरेष आदित्यपरको भावो वैदिकविष्णुसूक्ते प्रतिपादितं विष्णुरूपसूर्यमेव स्मारयति।[36] एतद्व्यतिरिक्तं कतिपयेषु श्लोकेष्वभिव्यक्ताः सूर्यविषयका भावाः पौराणिकीमवधारणामनु-सरन्ति, येषु नारायणस्य (विष्णोः) राम-कृष्ण-नृसिंहाद्यवताराणां सङ्केतः उपलभ्यते।[37] वस्तुतस्तु, मन्तव्यस्यास्य मूलं वैदिकविष्णुदेवं स्वीकृतुं शक्यते, यतो हि द्वादशादित्येषु स्वयं विष्णुरपि एको देवोऽस्ति।

अन्ततोऽस्मिन् चम्पूकाव्ये विश्वावसु-गन्धर्वो रविमण्डलमध्ये विद्यमानं निःसीममहिमानं प्रशस्तगुणानां सिन्धुस्वरूपं निखिलप्राणिनामात्मरूपं यं परमात्मानं नमस्करोति[38] तत्तु वस्तुतः सूर्यदेवस्य ब्रह्मरूपमेवेति वक्तुं शक्यते, यस्य चोल्लेखं विधायागमग्रन्थे स्पष्टतया सूर्यबिम्बे भगवतो नारायणस्य सत्ता स्वीकृता।[39] अतः परं सूर्यस्य कृते कविना प्रयुक्तं "छान्दसज्योतिषे"[40] (अर्थात् वेदप्रतिपाद्यं ज्योतिस्तेजो युक्तं तस्मै इति) इत्यनेन पदेनाप्यस्य ब्रह्मरूपत्वं सिद्ध्यति, उपनिषदः, तैत्तिरीयारण्यकञ्चेदं तथ्यं स्वयमेव प्रमाणयन्ति।[41] अथवास्य पदस्य यदि गायत्रीच्छन्दः प्रतिपाद्यं श्रेष्ठं ज्योतिर्यस्य (तत्सवितुर्वरेण्यमिति) तथाभूतः सूर्य इति भावे गृहीते सत्यपि आदित्यस्य ब्रह्मरूपत्वं स्वतः सिद्धमिति निश्चप्रचम्।

एवमुपरि विवेचितं विश्वगुणादर्शचम्पूकाव्ये स्तुतं वर्णितं वा सूर्यमहिमानमाधृत्येदं वक्तुं शक्यते यद् वैदिककालेऽस्माकमृषिभिरादित्यस्य यो-यो रूपविशेषः साक्षादनुभूतः, तत्तद्रूपविशेषः परवर्तिलौकिक-साहित्येऽपि ईषत्परिवर्तनेन कुत्रचिद् यथावत् उपस्थापितः, कुत्रचित्तु प्रकारान्तरेण वर्णितः। अतः एवं प्रतीयते यद् कविवरस्य वेंकटाध्वरिमहोदयस्य सूर्यपरकचिन्तनस्याधारभूमिः प्रायो वैदिकी विद्यते।

सन्दर्भाः

1. अस्तोकाध्वरकर्तुरप्पयगुरोरस्यैष विद्वन्मणेः।
   पुत्र श्रीरघुनाथदीक्षितकविः पूर्णो गुणैरेधते॥
   तत्सुतस्तर्क-वेदान्त-तन्त्र-व्याकृतिचिन्तकः।
   व्यक्तं विश्वगुणादर्शं विधत्ते वेङ्कटाध्वरी॥ विश्व. चम्पू., 2, 3
2. ऋ., 1/35; 1/115; 1/50; 7/63; 10/37; 10-170-3; अथर्व., 4.10; 13/2; 20/40 इत्यादयः।
3. ऋ., 3/62/10; यजु., 3/35, 22/9, 30/2, 36/3; तैत्ति. सं., 1-5-6-4; सामवे., 1462; तैत्ति. आ., 1-11-2.
4. 'आशापालेषु पाशायुध-यम-बलभिन्मारुतेशादिकेषु प्रायो भूयस्सु जाग्रत्स्वपि च शुचितया भासुरा भूसुराद्याः। यस्मै कालत्रयेऽपि प्रतिदिवसममी कुर्वतेऽर्घ्यप्रदानम्।' विश्व. चम्पू., 11
5. 'को न स्तौति ? समस्तलोकसुहृदं द्योभूषणं पूषणम्।
   नमस्कुरुत पूषणं ननु नभस्थलीभूषणम्।' तदेव, 9, 12
6. 'ध्वान्तं पिनिष्ट स्थिरम्।
   तमोविमर्दिनम् रविम्॥' 'पृथुतमश्छटापेषणम्.........।' तदेव, 9-10, 12
7. ऋ., 1-35-8, 10; तदेव, 7-6 3-1, 'चर्मेव यः समविव्यक् तमांसि.........।'
   तदेव, 10-37-4, 'येन सूर्य ज्योतिषा बाधते तमः।'
8. क. 'धिनोति चाम्भोजततिं सरोगतां.....।' विश्व. चम्पू., 10
   ख. 'विहितवारिजोन्मेषणम्...........।' तदेव, 12

9. 'ब्रह्मचर्यव्रतोत्सर्गगुरवे कोकसन्ततेः।' तदेव, 7
10. 'कृतत्रिदशपोषणं कृशरथाङ्गसंतोषणं.......।' तदेव, 12
11. रघु., 1/18
12. 'अरे सकलभुवनसंशोषकारिणं तपनमपि......।' विश्व. चम्पू., गद्यांश; 1
'पान्थान् दीनानहह वसुमानातपान्धान् विधत्ते।
शुष्कां पृथ्वीं रचयतितरां शोषयत्योषधीश्च।
कासाराणां हरति विभवं क्लान्तिशान्तिप्रदानां।' तदेव, श्लोकः, 8
13. 'ऐश्वर्यस्य समग्रस्य तेजसो यशसः श्रियः।
ज्ञानवैराग्ययोश्चैव षण्णां भग इतीरणा॥', विष्णुपु., 6-5-74
14. 'किमरे भगवन्तमरविन्दबान्धवमपि विनिन्दसि ?', विश्व. चम्पू., गद्यांश, 2
15. 'वृष्टिं घृष्टिभिरारचय्य जगतस्तुष्टिं सरीसर्ष्टि यः।' तदेव, श्लोकः 9
16. क. 'कृष्णं नियानं हरयः सुपर्णा अपो वसाना दिवमुत्पतन्ति।
त आववृत्रन् त्सदनादृतस्यादिदं घृतेन पृथिवी व्युद्यते॥' ऋ., 1-164-7; 1-164-47
'दिव्यं सुपर्णं वायसं बृहन्तमपां गर्भं दर्शतमोषधीनाम्।
अभीपतो वृष्टिभिस्तर्पयन्तं सरस्वन्तमवसे जोहवीमि॥' तदेव, 1-164-52
ख. 'यदा खलु वा असावादित्यो न्यङ्रश्मिभिः पर्यावर्ततेऽथ वर्षति।' तुलनीय, तै. ब्रा., 2-4-10-2
'हरणं तु रसस्यैतत् कर्मामुत्र च रश्मिभिः।' बृह. दे., 2/19
17. 'प्राज्ञानामपवर्गमार्गदममुं पद्मागृहोल्लासिनं......।' विश्व. चम्पू., 1
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एतद्वै प्राणानामायतनमेतदमृतमभयमेतत्। परायणमेतस्मान्न पुनरावर्तन्ते।, प्रश्नोप., 1-10-11
19. 'द्वाविमौ पुरुषौ लोके सूर्यमण्डलभेदिनौ।
योगनिर्भिन्नमूर्धैकोऽपरावृत्तमृतः परः॥' पदार्थचन्द्रिका टीका, विश्व. चम्पू., सूर्यवर्णनम्, 9.
20. 'को न स्तौति ? समस्तलोकसुहृदं द्योभूषणं पूषणम्।' तदेव, 9
21. ऋ., 1-15-1; 3/59 (सूक्त)।
22. 'धुनोत्यसौ देहभृतां सरोगताम्।' विश्व. चम्पू., 10
23. 'विनम्रगदशोषणं विहितवारिजोन्मेषणं......।' तदेव, 12
24. 'उद्यन्नादित्यः क्रिमीन् हन्तु निम्रोचन् हन्तु रश्मिभिः। ये अन्तः क्रिमयो गवि।' अथर्व., 2-32-1
'अपचितः प्र पतत सुपर्णो वसतेरिव। सूर्यः कृणोतु भेषजं चन्द्रमा वोऽपोच्छतु॥, इत्यादयः।' तदेव, 6-83-1-3
25. द्रष्टव्यः विश्व., चम्पू., 9, 12
26. क. 'पूषेयं हीदं सर्वं पुष्यति'; शत. ब्रा., 14-4-2-25; तदेव, 14.2.1.9; 14-2-2-32
ख. 'पुष्यन् क्षितिं पोषयति प्रणुदन् रश्मिभिस्तमः।
तेनैनमस्तौत्पूषेति भरद्वाजस्तु पञ्चभिः॥' बृह. दे., 2/63
ग. 'यद् रश्मिपोषं पुष्यति तत् पूषा भवति।' तुलनीय, नि., 12-16-2

27. 'यदा न पश्यन्ति तमोविमर्दिनं रविं जनास्तत् कथयन्ति दुर्दिनम्॥' विश्व. चम्पू., 10
28. तदेव, श्लोकः 9 (नवमः द्रष्टव्य)।
29. 'सूत्रधारः सर्वव्यवहारस्य.......।' शिवराज वि., 1/1
30. 'सैषा त्रय्येव विद्या तपति रविमयी सर्वलोकान् पुनाना।' विश्व. चम्पू., 11
31. 'त्रिभ्य एव तु वेदेभ्यः पादं पादमदूदुहत्।
    तदित्यचोऽस्याः सावित्र्याः परमेष्ठी प्रजापतिः॥' मनु., 2/77
32. 'ईश्वरः सर्वभूतानां हृद्देशेऽर्जुन तिष्ठति।
    भ्रामयन्सर्वभूतानि यन्त्रारूढानि मायया॥' गीता, 18/61
33. 'प्रशस्तगुणसिन्धवे प्रपदनस्पृशां बन्धवे।
    स्वतोऽपहतपाप्मने सकलदेहिनामात्मने॥ नमः.....
    तमः शमविधायिने तरणिमण्डलस्थायिने॥' विश्व. चम्पू., 13
34. 'स्वेनादौ निखिलं जगद्विरचितं स्वेनैव संरक्षितम्
    भिन्दन् हन्त मुकुन्द एष विधृतानन्दो हि निन्दोचितः॥' तदेव, 15
35. 'अन्तर्याम्यपथे प्रवर्त्य भविनो हन्त स्वयं नारके
    यस्तान् पातयति क्रुधा स तु न किं ? नारायणो निर्घृणः॥' तदेव, 16
36. ऋ. 1.154 (विष्णुसूक्तम्)।
37. द्रष्टव्याः, विश्व. चम्पू., 6–21
38. 'आनमच्च तद्बिम्बमध्यधामानमतिमानमहिमानं परमात्मानम्।' विश्व. चम्पू., 13
39. क. 'ध्येयः सदा सवितृमण्डलमध्यवर्ती नारायणः सरसिजासनसन्निविष्टः'।
    भविष्योत्तरपुराण, कृष्ण–अर्जुन संवाद, आदित्यस्तोत्र।
    ख. 'रज्ज्वज्ञान........ज्योतिर्नारायणाख्यं तदनु भगवतो नित्यमन्तः स्मरामि।' नृसिं. चम्पू. 2/15
40. 'छायाविब्बोकलोलाय छान्दसज्योतिषे नमः।' विश्व. चम्पू., 7
41. क. 'विश्वरूपं हरिणं जातवेदसं परायणं ज्योतिरेकं तपन्तम्।
    सहस्ररश्मिः शतधा वर्तमानः प्राणः प्रजानामुदयत्येष सूर्यः॥' प्रश्नोप., 1/8; मैत्रा. उप., 6/8
    ख. 'उद्यन्तमस्तं यन्तमादित्यमभिध्यायन्कुर्वन्ब्राह्मणो।
    विद्वान्सकलं भद्रमश्नुतेऽसावादित्ये ब्रह्मेति, इति॥' तैत्ति. आ., 2/ 2
    ग. 'सूर्य आत्मा जगतस्तस्थुषश्च।' तुलनीयः ऋ., 1–115–1; यजु., 7.42; अथर्व., 13. 2. 35

THE HISTORICAL SIGNIFICANCE OF *PṚTHVĪRĀJAVIJAYAMAHĀKĀVYAM*

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The rich Sanskrit literature provides us an important source for the study of Indian history. It helps us to verify and corroborate the authenticity of historical events. Sanskrit is the oldest language and it has the largest number of texts than any other languages of the world. These texts are preserved and are a valuable source of our history, culture and literature. The *Pṛthvīrājavijayamahākāvyam* of Śrījayānaka is one such reliable historical text, which presents a vivid scenario of the events of the famous king Pṛthvīrāja of Chauhan dynasty of Amer Jaipur. The author Śrījayānaka was a contemporary of king Pṛthvīrāja and probably was one of his court poets. He was Kashmiri Pandit, who received patronage from the king. The composition of this text was sometime between 1191 to 1193 A.D. The genealogy of Chauhan's is very old and they traced the lineage to the family of Kuśa, the eldest son of Lord Rāma. The founder of aforesaid dynasty was Ishadeo and name as Gopadri in Indian history. They were mentioned Kacchpat and Kacchwah in the books of History. This is corroborated by an inscription (v. s. 1088) which is found at Deokunda and deals with the complete chronological order of Chauhan kings.[1] The present text was discovered by Dr. G. Bühler in 1875–1876 during his tours in search of Sanskrit Manuscripts in Kashmir.[2] This is the critical edition of birch-bark Manuscript, which is a rare compilation of the *Pṛthvīrājavijayamahākāvyam* because we have not seen any other Manuscripts of the same text elsewhere. Dr. Bühler deposited the Manuscripts at the Deccan College, Pune and it is numbered as 150 of 1875–76 collection. The Manuscript is mutilated and not in good condition. Some of the verses are incomplete and can't be read easily resulting in deciphering the meaning of many verses[3]. Jonarāja, a famous Kashmiri poet/ scholar had written the commentary of this text between 1450 to 1475 A. D., which enabled us to know the missing parts of the verses and their meanings. The Manuscript deposited by G. Bühler was later on edited by M. M. Dr. Gaurichand Hirachand Ojha and Pt. Chandradhar Sharma Guleri, which was

published in 1941 by Rajasthani Granthāgār, Jodhpur entitled as *Pṛthvirājavijayamahākāvyam* along with the commentary of Jonarāja a Kāshmiri Poet. It was reprinted in 2006. The text is divided into twelve chapters (cantos) and it seems that it might have consisted of some more chapters. Several of the verses of last chapter are missing and incomplete. On the other hand, it is noteworthy that at the end of the available Manuscript of last chapter the poet did not mention or give any indication that it was the last chapter of Manuscript. We have presented analysis based on the manuscript found by Dr. G. Bühler, which gives very reliable information about the famous king Pṛthvīrāja of Chauhan dynasty.[4]

The epic poet had followed all the prevalent practice as per literary norms. The text begins with the benediction of God for its completion without any obstacles, but it is unfortunate that the very first verse of this text is incomplete and some of the words are missing, though it is dedicated to lord Śiva, which proves that poet belonged to the cult of Śaivism.[5] The poet has also drew our attention towards the noble praise and evils hate as the objective of text. In the first canto the derivation of Solar genealogy of Chauhan dynasty has been depicted divinity as the result of the supernatural power of Viṣṇu and Sun.

The second canto gives the justification of title of Chauhān. According to poet with supernatural power of gods they (take) adorn bow and arrow to establish their image and superiority for the sake of true religion and eradication of evils. The third chapter starts with the birth of king Vāsudeo and presents the descriptive history and fame of the king. While the fourth canto deals with brave deeds of the king. Various state activities have been depicted in the same canto. The fifth canto elaborately elucidates the birth of king Sāmantarāja, Jayarāja, Chandarāja, Durlabhrāja with many victorious small kingdoms. We find the evidence of many other kings of the same dynasty like Vigraharāja, Pṛthvīrāja and Ajayarāja. Ajayarāja was the famous king who established the city Ajayameru (the present Ajmer) and protected the sacred pilgrimage Pushkar from foreign invasion. The sixth and seventh chapters subsequently throw the light about the story of later kings of the Chauhan dynasty. Both cantos present many miracles and mythological sub-tales with the orthodox attitude of Indian thoughts. Several astrological and cosmic instances propounded in it makes the text interesting and exiting. Whereas cantos eighth to twelfth represent the central theme of the text and give complete account of the historical events. Canto

eighth opens with the birth of king Pṛthvīrāja of his historic and dynamic personality of Indian history, who fought for the prestige of nation till his last breath. This Pṛthvīrāja is a different king from the earlier mentioned king bearing the same name, quoted in the chapter fifth. According to an incomplete and scattered manuscript, preserved in the Royal Asiatic Society of Bengal reveals that he was the simple king who transcended in his last phase of life and departed heaven normally, his Father was Vigharāja, while the later one was the son of king Someśvaradeo and queen Karpuradevī.

In the same chapter, nomination ceremony has been also described with the justification of name Pṛthvīrāja,[6] as he has born to save the sacred earth for the sake of providing better administration to the people of all classes and protecting the religion. The ninth chapter observes the coronation ceremony of Pṛthvīrāja,[7] his council of ministers and other state-related activities and administrative styles are well depicted in the same canto. His curiosity and devotion for the education and arms training has been also discussed with the complete analysis in the light of prevalent war-fares. Canto tenth preserves the important events of Indian history. It deals with the bravery of the king and defeat of Ghori of Gajani several times, who had due to internal conspiracy invaded India and plundered its people.[8] Canto eleventh described the fame and popularity of the king with many victorious stories of that period. It also contains previous birth story of the king in the same canto.[9] The twelfth and last canto of the text observes the various important events. In the same chapter king is depicted as lover and his attraction towards princess is clearly described. However, the text does not mention the name of female fellow. Poet Jayānaka appears to have interacted with the king on various occasions and discussed the several matters. The text ends after presenting the valuable historical insight into the events of the medieval Indian history. We find that the present text provides a reliable information on Indian history and it is unique in various aspects.

We find the references of some other texts on the life history of king Pṛthvīrāja. A text by the same title is available in the library of Royal Asiatic Society of Bengal, vide Sl. No. 10434.[10] The Manuscript of this text is available on country handmade paper. It is also divided into twelve chapters but the name of its author doesn't clear. It is supposed that it is written by Gokulprasād.[11] The genealogy of Chauhan kings is given in a different way than in the text of Jayānaka. According to this text Pṛthvīrāja

was a simple king and became saint in his post phase life, while as per *Pṛthvīrājavijayamahākāvyam* of Jayānaka, he was the famous king of Chauhān dynasty. This text is silent about the important battle of Tarain 1191 and 1193 A.D., which was fought between Pṛthvīrāja and Ghori, since the previous text describes these events clearly and mentions the ten times defeat of Mohd. Ghori by king Pṛthvīrāja. Another important text on the life of king Pṛthvīrāja of Ajmer is available which is written by Chandakavi and deals the same story of ten times defeat of Mohd. Ghori by king Pṛthvīrāja in 1911 A. D., but this text is also incomplete. This text is edited by S. K. Belvarkar with Jonarāja's commentary.[12] One poem entitled *Rukminikrishnavalli* has been written by a Pṛthvīraja is available in Prakrit and published from Bombay also, but its authenticity is doubtful whether this Pṛthvīrāja is famous king of Chauhan dynasty or someone else.[13]

We find the references of some Jain Scholars who have written the famous story of Indian history in the form of epic poetry. Śāntisūri, a Jain writer and saint who composed the *Pṛthvīcandracarita* in the court of king Kumārpal.[14] Another Jain saint Satyarājagani, who wrote the *Pṛthvīcandracarita* in the form of prose and poetry both.[15] *Pṛthvīcandacarita* of Jaysāgara is the another text on the life history of the king Pṛthvīrāja.[16] These texts are very important from literary and historical point of view and depicted the famous story of Indian history in very descriptive way.

The *Pṛthvīrājavijayamahākāvyam* of Jayānaka is therefore very rich from literary point of view as well as of history. The authenticity of text has been proved by Rājānaka Jayarath, a well known Kāshmiri poet about 1200 A. D.,[17] he distinctly states that this verse has been taken from said text.[18] The text comprises the conjunction of charmful and meaningful words, full with literary qualities and figure of speech with description of various natural rhetorical scenes within the limit of literary norms. The text doesn't depict the defeat and assassination of Pṛthvīrāja as mentioned in various contemporary sources like Prithvīrājaso[19] of Chandrabardai and others because it seem that poet wanted to complete the text in comedic forms, the prevalent theory of Indian epics or it is also expected that Jayānaka returned to Kāshmir often the tragic end of king Pṛthvīrāja. The text is important in four various aspects to know the contemporary history, because it presents the alive and real history rather than the imaginary and framed story depicted in several texts.

REFERENCES :

1. Deokunda inscription (v. s. 1088) quotes the names of Vajradaman, a famous king of Chauhān dynasty and other follow kings of the same genealogy.
2. Detailed report of a tour in search of Sanskrit Ms. made in Kāshmir, Rajputanā and Central India, by Dr. G. Bühler (page, 63).
3. Lolaraja has been written the commentaries on the *Kirātārjuniyam* of Bhāravi and *Śrīkaṇṭhacartia* of Mankha in 1449, so according to Bühler Jonaraja the grandson of him would be offered its commentary between 1450–1475 A. D.
4. The Ms. deposited in the Deccan College, Poona, edited by M. M. Dr. Gaurichand Hirachand Ojha and Pt. Chandradhar Sharma Guleri was fitst published by Vedic Yantrālaya, Ajmer in V. S. 1997 and later by Rājasthani Granthagāra, Jodhpur in 1941 and 2006 A. D.
5. "ऊनेन नेत्रत्रितये............सदाशिव कुमारः।" *PV,* I–1.
6. "पृथ्वीं पवित्रतां नेतुं राजशब्दं कृतार्थताम्। चतुर्वर्णधनं नाम पृथ्वीराज इति व्यधात्॥" *Ibid.*, VIII–29.
7. "तनयोम्यषिच्चत.......................प्रथितग्रहासुशीकरश्रियः॥" *Ibid.*,. IX–2.
8. "भाषादोषवशादगिरां ....दशधा तथ्याभिधैर्गौरिभिः॥" *Ibid.*, X–49
9. "लूनेरत्र दशाननस्य भगवान.................मत्वाप्यरौत्सीत्करम्।" *Ibid.*, XI–26.
10. Prof. Prabhakar Shastri, *Pṛthvīrājavijaya ek Aitihāsik Mahākāvyam*, Article published in Bhārtīya Purātattva, Rajasthani Grānthāgāra, Jodhpur, 2008, page, 287.
11. "गोकुलप्रसादस्येवं पृथ्वीराज विजय खण्डित 12 पत्राणि।", Royal Asiatic Society, Ms. No. 10434.
12. Proceedings of the Journal of Asiatic Society of Bengal, 1873, page, 94.
13. Aufrectht's *Catalogues Catalogorum*, I, Leipzeg.
14. *Catalogue of Manuscripts* in Jessalmere liberary–67.
15. Peterson's reports of the operations in search of Sanskrit Manuscript in Bombay circle, P. R. IV, list of authors–47.
16. *Ibid.*, 56.
17. Seven verses of the present text have been quoted in the *Alaṅkārsarvasva* of Rājānaka Ruyyaka, a famous poet of Alaṅkāraśāstra, V–50, 75, 91, 173, 177, 178.
18. "इयं च..........पृथ्वीराजविजये.......गृह्णद्भिः परया भक्त्या वाणलिंगपरम्परा। अनर्मदेव यत्सैन्येर्निरमीयत नर्मदा॥" *Alaṅkārasarvasva*, page, 64.
19. *Pṛthvīrājaraso* of Chandabardai mentions the different story.

THE RIDDLE OF BULL IN INDUS CIVILIZATION

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The seals of Indus civilization have not yet been studied with their own correlations in a comprehensive and compact manner. They somehow depict various sects of worship of different deities or of aspects of nature. The cult of Mother-goddess, Agni-Paśupati, trees, *svastika* and of bull, *etc.,* is prominently impacted upon the Indus seals. Among animals, although we find the seals of buffalo, horse, unicorn, bullock, elephant and deer, *etc*., the serene and influential representation of bull inspires us to believe that it had a spiritual aura around it.

In the present Hindu pantheon bull has a very close affinity with Śiva as latter's vehicle. But it had no connection with the Indus Paśupati. The seals representing sitting Paśupati do not include bull among animals surrounding the deity. Therefore, bull might have been representing a sect other than the sects of devotees of the Mother-goddess and of Agni-Paśupati. The three sects might have come together in a later period.

We hardly come across any discussion about the socio-religious status of bull in Indus culture. We at present wish to make an humble attempt of crystallizing some of our thoughts on the personality of the Indus bull. In the expansive Indus or Indus-Sarasvatī civilization area stretching from Afghanisthan and Pakisthan to the middle of Indian peninsula, the archaeologists have found some kinds of seals, carved mostly on square pieces of steatite, bearing engravings of animals with a pithy inscription at times. They all seem to be the stamps of authority used in trade. But still they also exude some religious symbols perhaps used in rituals. The seals showing humped bull[1] are the object of our interest at present. The piece in the National Museum, New Delhi is a gray square steatite seal with a perforated boss on the reverse showing an engraved bull with long horn and heavy wrinkled develop facing to the left. It depicts the humped bull standing in profile.[2] There is also a script of five signs (see ref. no. 1).

Before we go into the study of the said seal we wish to make note of a fact that the terracotta animal figurines have also been found in abundance from the Harappan site in the North-West part of South-Asia. But the bull, a figure in various types is the most dominant animal representing the Harappan civilization whereas the other animal figurines are found abundant.[3] They are also found to be of five types – (1) Humped bull or Bahmani bull (Bos Indicus), (2) bull without hump (Bos Taurus), (3) short horned bull with hump, (4) humped bull with long-horn and (5) bull head or Anthropomorphic Taurine shape. A few bull–figurines wear garlands round their necks. The fifth type were also seen on the pottery from Mohenjodaro, Kunal and from the Cemetery of Harappa. A large number of bull figurines along with clay pots were recently discovered at Rakhigarhi in Haryana, which perhaps, was a big Harappan Agriculture-Animal husbandry centre and these were cities supplying surplus food and milk product to the other Harappan cities.[4] These figurines may highlight one aspects of the bull seals and that is, perhaps the Harappan traders have pursued an animalic god-head and there life and family were swinging around the worship of that deified bull.[5] The bulls we refer to (*vide*, ref. no.1) look powerful and yet very calm and serene. As we hinted above about the garland on the neck of some bull figurines, the divinity in the context of Indus bull becomes clearer.

Indus Bull actually combine a fierceness and calmness of Vedic Rudra. In *Ṛgveda*, Rudra is described to be destructive and fierce like a terrible wild beast – "स्तुहि श्रुतं गर्तसदं युवानं मृगं न भीमम् उपहन्तुम् उग्रम्।" (*ṚV*. II.33.11).[6] Yet he is repeatedly invoked as *Vṛṣabha* (bull) which means 'the shower of benefits : उन्मा मन्मद वृषभो (*ṚV*. II.33.6); प्र बभ्रवे वृषभाय (*ṚV*. II.33.8); एवा वभ्रो वृषभ (*ṚV*. II.33.15), *etc*. The word *vṛṣabha* also means a bull is also a showerer of progeny of cow –the main wealth of the Vedic people. In this way, later bull might have been a fierce and yet bountiful deity of Indus people and of the Hindu Pantheon.

The very might and charging tendency of bull has made it an easy metaphor in the Vedas for anything that is mighty. In the dialogue hymn of 'Viśvāmitra and Rivers', the rivers Vipāśā and Śatadru are addressed through the metaphors of two bulls (*aghnyau* – *ṚV*. III. 33.13). Although *aghnyā* is a metaphor for cow, it's masculine form '*aghnya*' (meaning a bull) is also found, for example, as a metaphor of Marut –प्रा शंसा गोस्वघ्न्यम् (*ṚV*.1.37.5). The word also denotes a meaning of 'not fit to be killed'. This indicates the social status of bull in the Vedic age. More than that, the

Vedic image of bull is highly spiritual too. That is the reason why it's power has brought it closer to all prominent gods. Indra is the bull and the lord (वृषभम् पतिम् –ṚV. I.9.4.). He is a Bull on whose head a chariot wheel is kept.[7] The chariot wheel symbolizes the royal supremacy. And the Indus script cast above the bull-images in the above-hinted seals (see ref. no. 1) starts (from right) with the sign of a chariot wheel. Because of the fierceness, Indra's deadly thunderbolt is also described as a sharp bull who rent asunder the forts of the enemies.[8] The bull is also found as a metaphor for Agni. Agni is a glorious bull (ṚV. I. 36. 8). Even his tongue, that consumes the trees, is described as a bull (ṚV. I. 140.2). Sometimes bull is a metaphor for Martus too. When the clouds are cows, the Maruts – the storm gods– are the 'Bull among cows'.[9] The blasts of wind of Maruts are also described as the Bull (*ukṣaṇah*) who, with their arm of strength (*bāhu-ojasaḥ*), swiftly fly within the current of their (Maruts') streams. They are the bulls (*ukṣaṇaḥ*) increasing in their might (महि व्राधत: –ṚV.I.135.9). Even chariot is also described as a bull. The chariot of Aśvins is described as a strong bull like an autumnal cloud bringing abundant food of liquid sweetness (ṚV. I. 186. 6). There is a description of five bulls, probably as the metaphors of the stars of a constellation. To Sāyaṇa, the five bulls are Indra, Varuṇa, Agni, Aryaman and Savitar. They are described to be standing high in the midst of the mighty heaven (ṚV. I.105.10).

We should not really think that the metaphor of bull in the Vedic literature has just a poetic value and nothing else. Rather it has a great sociological significance. A. B. Keith in his essay "*Some Modern Theories of Religion and Veda*" (*JRAS*, 1907, pp. 929 ff.) has argued that the beasts were worshipped by the Vedics not as totems but simply as powerful aids to men. He rightly refutes the suggestion of Hillebrandt that Indra being praised as a bull is only poetic (*Tiere und Gotter in Vedische Ritual*, Breslaw, 1905, p. 7). What we deeply feel, agriculture was closely associated with the life of people as reflected in the *Ṛgveda*. Certain deities were recognized as the lords of cattle. Indra, as the veritable *gò-pati* came to be well accepted.[10] The importance of the cow and cattle in the Vedic society is affirmed from the fact that some hymns (ṚV. VI.28; VIII.69; X.19, 169) are fully or partly dedicated to cows. And bull by its own right is also the lord of cows like Indra. Just as Indra rains (*vṛṣ*) water on earth (*go*) so also *vṛṣabha* rains (*vṛṣ*) semen to cows (*go*). With the earth conceived as a cow, the rain of Indra is the semen and thus the rise of the concept of a heavenly Bull. So, in the ṚV we have the Bull of heaven planting his semen in the cow (earth) through the prowess of the Sun : धेनुं च पृश्निं वृषभं सुरेतसम्।

विश्वा शुक्रं पयो अस्य दुक्षत– *ṚV*. I. 160.3. Elsewhere, Indra is invoked as the lord of the cows indicative of his union with them in the form of the pastoral bull : नदं व ओदतीनां नदं यो युवतीनाम्। पतिं वो अग्न्यानां धेनूनाम् इषुध्यसि ॥ *ṚV*. VIII.69.2.

Since cow and crops were the mainstay of the *Ṛgvedic* economy and life and since both Indra and the Bull are responsible in the multiplication of these wealth, they were almost two-in-one divinity in the agrarian context. In the practice of *vṛṣotsarga* (release of the stud-bull for procreation) bull is a respected deity. In the *Maitrāyaṇī Saṁhitā* (III.2.10), a *mantra* which is uttered in the ears of the bull being consecrated in the above said occasion hints at the paternal status of the bull : पिता वात्सानां पतिर् अग्न्यानाम् उतायं पिता महतां गर्गराणाम्। रेतोधां त्वा यशोधां त्वा रायस्पोसायोत्सृजेत् ॥

The bull is the father of calves, source of wealth and fame. Thus, bull was almost a symbol of prosperity in agriculture and was almost a pastoral god. He in the *Ṛgveda* has crept into the images of almost all major gods. This might be the reason why the bull in the Indus seal is standing like a divinity with all majesty, pomp and power. Since it had its independent position and good-hood, it is not a mere animal. Perhaps this is why he is not included among animals like elephant, tiger, buffalo and deer surrounding the Agni-Paśupati of the Indus seal.[11]

Now if the independent god-hood is accepted for bull, how did it get related to the Purāṇic Śiva in a later period ? And if he had a connection with the Vedic Rudra, then why was it not included among the animals around Indus Paśupati ? Rudra, Paśupati and Śiva are the nomenclatures of a single god at a certain stage.

While tackling this problem we accept that bull has a close connection with Vedic Rudra. On account of the similarity of fierceness bull as we saw has been connected with Rudra. But bull is a symbol of love, copulation and progeny too. Śiva finally rode over him as the destroyer as well as the destroyer of lust (*kāma*) and accepting him as his vehicle, Śiva kept him under subjugation. Rudra–Śiva is also connected with the science of sound. First of all the name 'Rudra' is derived from the root *rud* – 'to cry'. Yāska has derived the wood from this root-*rud roditīti rudraḥ* (*Nirukta*, Daivatakāṇḍa). Thus, Rudra is a god connected with the sound of yelling, howling and roaring frighteningly. His *ḍamaru* (Source of *Māheśvara Sūtra*) and *tāṇḍava* dance that came later along with his complete *Śaiva form also indicate* the beats of sound. On the other hand bull is also known for roaring. In *Ṛgveda* the roaring among clouds are also described as bulls among cows (*ṚV*. I. 37. 5). So, the connection of sound also has bought Rudra–Śiva and bull together. Śiva riding a bull

depicts Śiva's control of *nāda* or the ethereal sound world. Woodroffe in his book *Garland of Letters* (p. 271) shows how Śiva represents the *bindu* and how he is in control of *nāda*, the bull. In the mark of *candrabindu*, this is represented by a dot held at the centre of a half-circle.[12] The upper surface of the physique of bull-right from its horns to the raised back forms the edifice of a shape of Moon-crescent in the middle of which appears the hump (the dot) symbolizing the Śaivic *liṅga* or cone.

Thus, the physical constitution of bull also relates to the conic symbol of Śaivism as well as *candrabindu*. Such conic stone symbols are also profusely found in the spread of Indus culture. And Rudra-bull connection is also found widely in the ancient Indian literature. Referring to *Śatapatha Brāhmaṇa* (XII.7.3.20), J. Gonda points out that even in the initial stages, Rudra "is the lord of the wild animals, which are said to be a manifestation of his cruel nature and is the patron of those who hold aloof from the Āryan society and its way of living."[13] The *Rāmāyaṇa* (VII.6.19) knows Śiva as the God with the bull emblem. In the *Tripura-dahana* episode in *Mahābhārata* (VIII/24), Śiva is described as seated on a bull. The bull invariably mentioned in the context of Rudra–Śiva from Śatarudrīya onwards. On the Ujjain coins, Śiva is represented theriomorphically as a bull.[14] Thus, Śiva is a later appearance from the Ṛgvedic Rudra with whom bull had a sort of association. Bull survived the transition and appeared with Śiva too. It is not that the concept of Śiva or the godhead Śiva was absent in *Ṛgveda*. Rather the word Śiva has occurred about twenty times in the first case (*i.e. Śivaḥ*) and about thirty times in the form of other cases in the *Ṛgveda*. The post-Vedic Śiva is thus a conglomerate of Ṛgvedic Rudra, Śiva and Agni too. The word Śiva has occurred more times for Agni and Indra than for Rudra in *Ṛgveda*.

The reason why bull is not found in the Paśupati seal along with other animals is that bull, that had close-connection with the Supreme deities like Ṛgvedic Rudra and Indra, was also a supreme deity of Indus agriculture and of Indus agrarian society. It had its own independent status. Moreover, the sitting Paśupati in the Indus seal is neither Rudra nor Śiva – for the simple reason that it is bereft of snake and bull when many other animals are around. The Paśupati here is the Agni, the deity of the fire-cult, prevalent in the Indus culture. The sacrificial pits and animal bones in them in the vast stretch of Indus civilization prove why animals surround Paśupati in the seal.[15] But bull represents a completely different cult of worshipping a deity who is believed to be the cause of agricultural fertility and the progeny of animal wealth.

The divinity of bull was not prevalent only in the Indic and Indus part of earth. Its world-wide acceptance may inspire us to cast a fresh look at the Indus bull and to recognize it as a major agrarian god of the time and region.

Like Śiva, the Dionysus in Greece and Osiris in Egypt are also intimately associated with the bull. C. Kerenyi, in his book *God of the Greeks*, says that the more characteristic animals of two gods, Zeus and Dionysus, were the serpent and the bull, both of which appeared on the Mediterranean earlier that the horse. In Minoan[16] time the bull, the dove and the snake, says R. F. Willets in his book *Cretan Cults and Festivals*, had already achieved a special prominence in religious associations. E. O. James in his book *Pre-historic Religion* describes that the ithyphallic statue of Min[17] was carried in procession on poles by priests beneath a canopy preceded by a white bull, the sacred animal of Min.[18] I. C. Tyagi shows in his book *Śaivism in Ancient India* that Śiva worship had been wide spread throughout the Indo-Iranian border lands long before history began. Przyluski in his book *Aśoka*, believes that Śiva appealed with a special force to the half-foreign people of the North-West India and that the humped Indian bull which is found on the Greco-Indian coins undoubtedly represents Puskalavati, which like Taxila, was partly Buddhist. Śiva's influence must be wide-spread there, to make humped bull creep into the coin type of the Greek mint.[19] P. Gardener notes that coins of the Śaka king Maues which showed the humped bull on them were struck at Puskalavati. Apollodotus' round silver coins show on one side Śiva's humped bull, with footprint of Nandī on its hump.[20] Apollodotus' rule in Gandhara is proved by the appearance of the humped bull of Śiva on both of his round and square silver coins.[21] Bull is a very common device on the early Indian coins. One very interesting instance of it is the humped bull appearing on a unique gold coin of an unidentified Indo-Scythic king, with the legends '*Taures*' and 'Ushabha' in Greek and Kharoshthi scripts respectively.[22] I. C. Tyagi[23] correlates this with the same device appearing subsequently on the coins of the White Huṇa ruler Mihirakula[24] with the legend '*jayatu vṛṣaḥ*' in the sixth century Brahmi.

It seems the Rudra connection of bull made the latter a representative of Purāṇic Śiva. And from this status bull gradually became the vehicle of Śiva. The whole process occurred owing to the deity status of bull in the Indus culture and also in different cultures on earth. While speaking about the representation of Śiva on the coins, A. K. Coomaraswami says : "We find at first humped bull alone, then a two-armed, and finally, a four-armed figure accompanying the bull, one of the

representative of the deity, now his vehicle, while other symbols are held in his hands as attributes.[25] Sir A. Stein also identifies the small earthen figures found in Waziristhan with the figures of *Devī* and *Vṛṣabha*, which in his opinion, go back to the Mahenjodaro period.[26] All these indicate bull's journey from the independent god-hood at Mohenjodaro-Harappa to the position of the vehicle of Śiva,[27] the God of gods in the Hinduism.

The legend of bull was once enriched with astounding events like his marriage with the Greek damsel Europa *etc.* (described by Homer) in the beautiful Crete (Kṛthā island mentioned in *Kūrma* and *Varāha Purāṇas*) island (of the Minoan civilization) which is a natural link among Cyprus, Asia, Europe and Africa. B. Bhattacharya in his voluminous work *Śaivism and the Phallic World*[28] presents in details on the Bull-worship and Bull-culture in this island. He sees the influence of Bull widespread in many parts of the world when he says : "From Bul (1) – Garia to Crete, Cicily, Spain, a Bull – motivated culture prevailed so strongly that even today the same Bull-trend continues in concealed forms, in the art and life....... The 600 clay tablets dug up accidentally by the American archaeologists Carl N. Belgen, at Pylos, together with the finds of clay tablets by the English, Alan Wace, in the 'House of the Wine Merchant at Mycenee' (1300–1200 B. C.) only emphasize the point raised here. They are similar; and these similarities speak.....of a popular cultural link between the bull of Knossos, the bull of the Syrians and the bull-fight of Spain."[29]

Bhattacharya has also discussed on the traces of Bull-culture in ancient Iran. The bull as a symbol of power was perhaps impacted on seal by the Indus traders who had links with Sumerian merchants. So, bull image and culture spread from India through trade routes. Bhattacharya says : "Bull has been a greatly adored Sumerian motif. The winged bull of the Elamites, Hather (a cow goddess) of Egyptians, the supreme important position of the bull in the Cretan culture or in the Dionysus-myths, or in the creed of Delphic Apollo, point out the importance which the bull motif carried in many of the religions now forgotten. But Śaivism lives with its bull-motif. So important and binding was the bull-motif in the religious matters of these parts that the bull sign was used as a sign of inviolable authority. All the ordinances of the Pope are known as the bull, and are inviolable."[30]

Therefore, the Indus Bull is not just an ordinary animal. The *Ṛgvedic* bull's connection with Indra made it the symbol of the patriarchal society. It was perhaps worshipped by Indus people for progeny and agricultural wealth. Its faintly Divine

personality in the *Ṛgveda* became a conspicuous god-head in the Indus-culture. Its powerful image might have made it a motif for the Indus traders who needed safety on trade routes as well as authoritarian sanctions behind all trade practices. On the other hand its Rudra connection finally made it popularly a vehicle of Śiva in the later period. But the Indus bull was initially an independent god. It was even independent of the so called Indus Paśupati, because the enthroned deity was actually the Fire-God, whom also the Indian tradition says as Paśupati on account of the Rudra-Agni identifications.[31] Bull worship and bull culture on earth in the later period also vindicate that the Indus bull was a Bull-deity.

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   b) There is another seal of a strong and well built Sindhi bull, bursting as it were, with sexual urge. There is a script of four signs on the top. Here the bull faces to the right – Plate IV : Seal No. C–XCI, Marshall, *ibid.*
   c) Mature Harappan (*circa* 2700–2000 BC), Mohenjodaro Steatite, (Fig. 108, Neg. No. 2035 to 36–66, 325–77, 84–61; ACC. No. HR 3087/105), National Mesuem, New Delhi. Picture found in *Panorama of Harappan Civilization,* D. P. Sharma and Madhuri Sharma, Kaveri Books, New Delhi – 2, 2003, p. 160.
2. There are few more seals from Dolavira, Banawali, Lothal and Rakhigarhi displayed in the National Museum, New Delhi– D. P. Sharma, *ibid.*, pp. 159–60.
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7. *ni aghnyasya mūrdhani cakraṃ rathasya yemathuḥ* – *ṚV.* I. 30. 19.
8. a) *tigmenā vṛṣabheṇā puro 'bhet*–*ṚV.* I.33.13.
   b) There are many instances in the *ṚV.*, where bull is the metaphor of Indra, *viz.*, *ṚV.* I.55.2; I.77.1–3, *etc.*
9. *praśaṁsā guṣu aghnyaṁ krīlaṁ yac chardho mārutam. Jambhe rasasya vāvṛdhe* – *ṚV.* I.37.5.
10. Along with Indra Puṣan is also the lord of the pastures and has his chariot drawn by swift running goats (*ṚV.* I.138.4; VI.55.3–4).
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THE PHILOSOPHY OF ECOLOGICAL AWARENESS IN SANSKRIT LITERATURE

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0.01. The ecological awareness is not a problem of today. It attracted the mind of our ancient seers, poets and philosophers. They laid down certain principles of protecting the environment and eco-system as they thought that we are part and parcel of this great universe. Besides, they also suggested that when we live in harmony in society, there will be peace in the universe. Once we destroy it, it will harm all of us. So betterment lies in following principles rather causing harm to those.

Everybody is busy in his own way and exploit nature to the maximum. Hence, we need a comprehensive outlook to know and protect the ancient systems of environmental management instructed by our ancient seers, writers and philosophers. The paper aims at discussing the viewpoints of the philosophy of ecological awareness reflected in Sanskrit literature to solve the present ecological issues.

I.1. Relationship between man and nature :

Man and nature are related to each other and want to live in harmony. Everybody will be happy if there is a co-relation. That is why, the Ṛgvedic seers lived quite close to the nature. They knew its importance and wanted to live in harmony with them. They prayed each and every item of nature and visualized that they have life and we are dependent on them. If they are protected, we are also equally safe and protected.

शिवो भव प्रजाभ्य: मानुषीभ्यस्त्वमङ्गिर:।
मा द्यावापृथिवी अभिशोचीः नान्तरिक्षं मा वनस्पतिम्॥[1]

Human beings are integral part of the environment. The ancient thinkers dealt with the problem of the environment and the relationship of man with it. The Dharmaśāstra writers also paid much attention to it. In creation, human beings are such species among other beings as are created in this universe by God.[2] Manu clearly mentions the root of the creative process and says – God created first water desiring to create many other beings from his body and placed his speed and further enumerates

that, water is the basis of source of creation.[3] He duly acknowledges the major components of environment, *viz.* rivers, mountains, oceans, plains and uneven lands.[4] With such elements, natural forces like air, fire and water, *etc.* became the primary concern of human beings. Those writers of that times also felt the necessity of cleanliness and for that mentioned *śauca, saṁskāra, etc.* in order to make one aware of the concept of purity. This may be inward and outward in nature. Hence, the divisions in the process of cleaning the environment through some rituals were also introduced. This is the reason of daily rituals and *saṁskāras* which were meant for cleaning the environment and started from the ancient period.

I. 2. Cause of pollution :

Regarding pollution, the ancient Hindu writers were very much aware and they observed that man causes harm to the purity of water and air by polluting them. So they said that, one should not pass urine, stool and cough in the pure water. Anything what is mixed with these polluting objects and also blood and poison should not be thrown into the water[5] as they cause impurity in water. This is observed very much even today, that most of the rivers are polluted due to this and industrial waste materials. As there was no such arrangements like underground drainage and closed toilets in the houses, pollution was certainly an alarming problem for them. So, for the passing of human excreta, urine, *etc.*, it should be done far from the living place and water. Hence, Manu has rightly pointed out that no one should pass urine on a road, on ashes, in a cow-herd, on a cultivated land, in water, an altar of bricks, on a mountain, on the ruins (remains) of a temple, nor even on an ant-hill, not in holes inhabited by living creatures, not on approaching the bank of a river and not on the top of the mountain. Those who passes urine against a fire, the sun, the moon, in water, against a Brahmin, a cow or the wind, his intellect goes away.[6] These are definitely the ways to prevent pollution and not to allow for further deterioration. This has been accepted by most of the Smṛti writers.

Even the remedy has been given by them. Pollution which arises due to the disposal of human beings and animals, it is removed by Sun, Moon and Air. The water polluted on roads and touched by dogs and crows could be cured by air. Not only this, when human beings are having certain diseases caused by pollution, their body is cleansed and cured by soil and water. And when the water of the well or pond is polluted, it could be cured by burning of fire.[7]

I.3. No harm to trees and animals :

Man and environment are interrelated in such way that they cannot be separated at any point of time. Even causing harm to any animal was regarded as a cruel act and one should be punished for that. Regarding the killing of animals the *Viṣṇusmṛti* said if one kills an animal for a *Śrauta* or *Smārta* sacrifice, there is no sin since this is not regarded as a slaughter. Because, Brahman created them and we are sacrificing them for Him as it will bring prosperity and merit to the whole Universe. But, in another case, it is described that if someone kills animals other than the above cause, he shall suffer in this world and in the world hereafter. According to Manu, he who gives permission to kill animals or kills the animals, he who sells the slaughtered animal, he who cooks the animal and he who distributes and eats cooked animal food are regarded as murderers. All those who engage them in such activities are liable to be punished.[8] Those who cause harm to innoxious beings with an intention to get pleasure, never finds happiness. Moreover, cutting of trees and doing harm to animals were also treated as sins, as they were taking much care of the environment. Not only in the earthly level, but seers were thinking of protecting of sky (द्यौः) and heaven (अन्तरिक्ष) :

द्यां मा अभिलेखीः, अन्तरिक्षं मा हिंसीः, पृथिव्या सम्भवः ॥[9]

Kauṭilya emphasizes on the protection of forest. He says forests should be grown with similar types of trees, where elephants and tigers can move freely with natural surroundings. Thick forests should be encouraged as they cause good rains. The king should preserve and maintain the forests already existing before. The forests are to be grown more and more as they give more wealth for the state. This is discussed under *kupyavarga* in *Arthaśāstra.*[10] There were the concepts of *abhayavanas* (sanctuaries) in the *Arthaśāstra* as mentioned by Kauṭilya.[11]

I.4. Punishment for cutting trees :

It is much clear that when the leaves of various trees are being taken and offered to different deities, one naturally causes harm to the trees or plants since they have life. So, at the beginning, one is supposed to bow down before a plant and then take the leaves. This is not treated as causing any harm to the plants or trees as it involves the holy offering in a sacred worship.

The *Viṣṇusmṛti* prescribes that those who cut trees and destroy plants they are liable for punishments. The king should punish them.

Manu in his text prescribes various measures to curb the destruction of plants, herbs and trees around us. One has to be punished if any one cuts the plants and trees unnecessarily. Those who cut down trees that are not dry for the purpose of fuel are to undergo expiation. He who cuts fruit-bearing trees, shrubs, creepers, branches of trees or flowering trees or flowering plants he should recite one hundred Ṛgvedic *mantras*. To this, the commentator Medhatithi rightly points out that the above may be prescribed for Brahmins, but what about others those who commit that ? The answer he gives is that, for a Śūdra, the expiation shall be fasting for two or three days. Another instance of the same is given that, if one unnecessarily cuts plants grown by cultivation, or those that itself grow in the forest he shall attend on the cow for one day remaining on milk only. By following that, one removes the sin arising of cutting the trees and plants either intentionally or unintentionally.

Those who cut trees which provide fruits and flowers and give us shade, a fine of six *paṇas* are prescribed for them. For cutting tender leaves-twelve *paṇas*, for cutting large or strong branches, twenty-four *paṇas*.[12]

The birds are also to be protected. They help us in various ways. If anybody does not obey they are to be punished.[13] For stealing of birds from public parks and for catching or killing them, the fines are double the value of the birds.[14] The animals should be protected and the domestic animals are to be tied with a rope. For causing harm or injuring animals fines are also prescribed.[15] The elephants in the forest should not be killed and if any one kills for tusk, then he shall be given the punishment of death.[16]

II.2. Deification of Nature :

The ancient seers thought that they are part and parcel of the eco-system. The balance in nature means balance in the universe. The nature contains earth, water, fire, air and ether. They are also known as five *mahābhūtas* (gross elements). There balance will bring harmony in the entire cosmos. Therefore, they prayed with utmost care to those elements and द्यावापृथिवी (heaven and earth), अग्नि (fire); पर्जन्य (rain), उषा (dawn), रात्रि (night), मित्र (sun) are deified. Air is eulogized as Brahman Himself.

II.2. Indebtedness towards Nature :

The man calls mother earth today, but from the earlier times पृथिवी was called as mother earth (पृथिवीमाता). The *bhūmisūkta* of the *Atharvaveda* declares this fact:

माता भूमिः पुत्रोऽहं पृथिव्याः[17] and also 'नमो मात्रे पृथिव्यै', आपो अस्मिन् मातरः शुन्ध्यन्तु (Mother water may purify us). The descriptions देवी आपः 'Goddess Water' सूर्य आत्मा जगतस्तस्थुषश्च। 'Sun as the soul of Universe' signify the feelings of the Vedic seers towards them as the protector. As a father or mother protect their children in a house, also in this very big house of Universe that types of guardianship or protectorship is also seen.

This also shows the indebtedness towards nature by the Vedic seers. They say that we take many things from the eco-system and let us not forget their co-operation of protecting us. The principle of caring and sharing is the key factor for the protection of the whole universe and also the source of its posterity.

III. 1. Cycling factor :

The ancient people, the thinkers and philosophers visualized that the whole eco-system is governed by the principle of cycling factor. Nothing is static, everything goes on changing. The nature, the elements, the objects go on changing this is also necessary for sustenance. And the change takes place for the betterment in growth and prosperity. The entire Universe is dependent on this philosophy of changing. Even the Supreme Energy wanted to divide Himself to bring a change in the creation : स ऐच्छत्। स अकामयत्। These descriptions represent the factor of sustenance and governance. So, everybody should pay respect towards such a change in the entire Universe. The Upaniṣads mention : "after having become the air, they become the smoke, after having become smoke, they change into mist, after becoming mist they become cloud and after becoming cloud it rains down."[18]

As the cosmic force of energy thought that I want to change and divide myself so that I may be many. This made Him to multiply and bring everything in the cosmic house. As He is the creator so also the protector too.[19] Here, the philosophy of becoming one into many and that for continuity and sustaining the entire Universe is seen. Everything as if well-designed for us without affecting anything to anybody.

IV.1. Transformation through purity :

The ancient philosophers know that as everything is changing, the effect of that on our eco-system is natural. Man and animal are not exception to it. The entire Universe required protection in its changing perspective. So the Vedic seers introduced sacrifice.[20] The main aim was to purify the air. The air if purified, purify

everybody animate and inanimate.[21] The change in the mind takes place of a human being as it imparts positive vibrations by enhancing *sattva-guṇas*. Not only that it increases power of vitality through the inhalation of pure air. The elements get purified and are produced which mainly protect us.[22]

This purity transforms the inner quality of human beings and has a tremendous effect on our personality. Hence, the ancient seers instructed us to do sacrifice everyday for purity.

IV.2. Immortality through *ahiṁsā* :

The Vedic people were very much conscious about the eco-system and wanted to protect us from all such destructions. That is why, they described some measures towards methods of environmental protection. This was handed down to generations after generations and other writers reflected on those issues. The Dharmaśāstra writers paid much attention and made adequate provisions towards preserving our eco-systems. We should protect those elements and make the best use of it. We purify to ourselves by taking help of the natural elements. When the mind is pure everything will be pure. As the body is purified by water, intellect is by knowledge, so also *ātman* 'self' is purified by *ahiṁsā* and the mind is by truth, this is the process of real purification in three levels.[23] The mind will never be inflicted and do harm to anybody. That is why, Patañjali introduced a systematized practice of *yoga* which are meant to purify one's body and mind. After that, one reaches the highest goal of life, *i.e. samādhi*.

This leads to immortality and a man is liberated. This happens by following the philosophy of *ahiṁsā*.[24] He who never thinks of causing any harm, speak or do any harm to others get bliss and eternal pleasure.[25]

IV.3. *Hiṁsā* : Cause of disease, misery and backwardness :

The ancient philosophers realized that everybody is at distress and life becomes difficult for them. It is the surrounding which cause such misery. So everybody should follow to help others and think of giving benefit to others and contributing happiness to each other. When you think, speak and do harm to others, you are first inflicted and then others. That is why, we should not cause harm to anyone at any level. He who follows this he is liked by God and God protects him and he is not inflicted by disease and misery.[26] This was the cosmic rule and accepted as

the governing principle of happiness and harmony in society. So, one must try regularly to free himself from committing any *hiṁsā* to others. *Hiṁsā* is a cause of our action arising in the mind. So, controlling the mind through *yoga* is essential.

V.0. Conclusion :

From the above discussion, we may conclude the following : the ancient seers, poets, philosophers were very much concerned about our eco-system and suggested some measures from its decay. The natural elements were raised to the status of deities because they know that they protect us from every danger. Causing harm to others is harmful to oneself, so they instructed not to do so in three levels. *Hiṁsā* causes disease and unhappiness to human beings, so one should avoid doing so. *Ahiṁsā* is the straight path to absolute protection of our eco-system in which man and animal form a large group. This philosophy of ecology is very much found in the compositions of our Sanskrit literature. The texts suggest us to follow those principles laid down by them to live in harmony and peace which every one of us wants. Love brings unity. One who is truly educated will treat everybody equally and develop love through unity. When there is unity, there is purity, when there is purity, we have divinity.

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8. *Cf. MS.*, V.51
9. *ŚYV.*, II.43
10. "कुप्यप्रतिष्ठानञ्च द्रव्याणाम् एकैकशो वनानि निवेशयेत् प्रतिष्ठानां च ।" *Arthaśātra*, II. 2. 5.
11. "मृगवनं विहारार्थं राज्ञा कारयेत् ।" *Ibid.*, II. 2.5.
12. *Ibid.*, III. 19–28.
13. "पक्षिमृगाः हिंसावाधेभ्यो रक्ष्याः ।" *Ibid.*, II.2.
14. "विम्बविहारमृगपक्षिस्तेये हिंसायां वा द्विगुणो दण्डः ।" *Ibid.*, IV.10.4.

15. "पशवो रश्मिप्रतोदाभ्यां वारयितव्याः। तेषामन्यथा हिंसायां दण्डपारुष्यदण्डाः॥" *Ibid.*, III.10.20.
16. "हस्तिघातिनं हन्युः।" *Ibid.*, II.2.3.
17. *AV.*, XII.1.1
18. "वायु भूत्वा धूमो भवति, धूमो भूत्वा अभ्रं भवति।
    अभ्रं भूत्वा मेघो भवति। मेघो भूत्वा प्रवर्षति॥" *Chā. Up.*, V.10 5–6.
19. "तदैक्षत–बहु स्यां प्रजायेयेति। तत्तेजोऽसृजत। तत्तेज ऐक्षत। बहु स्यां प्रजायेयेति। तदपोऽसृजत। तस्माद्यत्र क्व च शोचति स्वेदते वा पुरुषस्तेजस एव तदध्यापो जायन्ते। ता आप ऐक्षन्त–बह्वः स्याम प्रजायेमहीति। ता अन्नमसृजन्त। तस्मात् यत्र क्व च वर्षति तदेव भूयिष्ठमन्नं भवति। अद्भ्य एव तदध्यन्नाद्यं जायते।" *Ibid.*, VI.2.3–4.
20. "अन्नाद्भवन्ति भूतानि पर्जन्यादन्नसंभवः। यज्ञाद्भवति पर्जन्यो यज्ञः कर्मसमुद्भवः॥
    कर्म ब्रह्मोद्भवं विद्धि ब्रह्माक्षरसमुद्भवम्। तस्मात्सर्वगतं ब्रह्म नित्यं यज्ञे प्रतिष्ठितम्॥" *Gītā*, III.14–15.
21. "एष ह वै यज्ञो योऽयं पवते। एष ह यन्निदं सर्वं पुनाति।" *Chā. Up.*, IV.16.1.
22. "यत् पूयति तत् प्रवाते विषजन्ति, वायुर्हि तस्य पवयिता।" *Tai. Saṁhitā*, VI.4.7.
23. "अद्भिः शुद्ध्यन्ति गात्राणि बुद्धिर्ज्ञानेन शुद्ध्यति।
    अहिंसया च भूतात्मा मनस्सत्येन शुद्ध्यति॥" *Bau. Dha. Sū.*, III.10.23–24.
24. "अहिंसया च भूतानाममृतत्वाय कल्पते।" *MS.*, VI. 60.
25. "स सर्वस्य हितप्रेप्सुः सुखमत्यन्तमश्नुते।" *Ibid.*, V. 46.
26. "स लोके प्रियतां याति व्याधिभिश्च न पीड्यते।" *Ibid.*, V. 50.

TREE-WORSHIP IN INDIA

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1.0 : Our seers of ancient times, retired to forests to mediate and to do penance amidst trees from the madding crowd. They were nature worshippers because worship of nature has been a great phenomenon of Indian sages and stoics from time immemorial. Among the objects of Nature-worship trees are the foremost. Beside the seers, our ancestors loved trees and forests so much, so that they even deified and worshipped them as abodes of *Vṛkṣadevatā* and *Vanadevatā*. The people of our beloved country India loved trees because they were regarded indirect progenitors of mankind. Citing an interesting account mentioned in *Brahmapurāṇa*, Sri T. Panda said : "At the beginning of creation, there existed nothing but water and from water was created the Universe, as the *Ṛgveda* describes the scene. In the order of this creation trees also occupied a prominent place. The *Brahmapurāṇa* gives an interesting account as to how inanimate trees became the forerunners of the human race. Once the trees were so widespread that the creation of other beings came almost to a standstill. Lord Prachetā got furious at the light and emitted fire and wind to destroy them. When all the trees began to disappear fast, the God Soma approached the Lord and requested him to be quiet. He offered him Māriṣa, the daughter of trees, in marriage so that the world may grow and prosper. From Māriṣa was to born Dakṣa Prajāpati who is the well-known first father of mankind according to the Hindu system of mythology. So, the trees played an important part in the act of creation. With such a background it was natural for the trees to receive prayers and offerings from the people in those days"[1] So it is said that the earliest and most prevalent form of worship in India is tree-worship.[2]

The history of tree worship in India is essentially very old though it seems difficult now to trace its development through the ages. Sri Trilochan Panda opines that the tree-worship is traceable in the holy scriptures of ancient India including the *Rāmāyaṇa*, the *Māhābhārata* and the *Purāṇas*.[3] Pramila Pandit Barooah says that even before the rise of Buddhism, Tree worship was common in India since 3rd or 4th Millennium B.C.[4] Tree worship, particularly the worship of Peepal Tree was

introduced in India by the Negritos as the anthropologists said in course of their research and investigation.[5] Probably, in 3rd century B.C. or before that, we find trees in Indian coins. So the Tree worship was prevailed during that period[6]. However, the tree worship in ancient India is traced back to the primitive age. The earliest remnants are traced from the excavations at Mohenajodāro and Harappā. The relics discovered after excavation in Mahenajodāro and Harappā, we come across representation of tree spirits in various forms in different terracota and seals. A seal is found to bear the representation of a female form, from whose navel a plant evolves. In another seal, two branches of Peepal tree are engraved and in between these two branches, an indwelling deity appears in a nude pose, with flowing tresses, triple norms and amulets. Similarly, another seal shows a well-formed Peepal tree guarded by two unicorns which sprung from an altar, whereas another seal introduces a Peepal tree enshrining a God. Besides these, a lot of seals have been discovered where the Peepal tree is believed to be holy in the Indus Age.

1.1. : Besides these relics, we come across a large number of trees and plants are considered to be highly sacred. Different types of vows and festivals related to these trees and plants are practised by different people of the plains and hills differently. A short description has been given here as follows to provide us a picture of the various form worship of Tree-cult being practised by the people of India in different states.

1.1.1. Tree–worship in Assam :

In Assam, like Alur trees, the Garos and Kacharis worship the Bamboo post after planting it in the ground. Like Bengal, the worship of Manasā is celebrated here near a heather or a tree which may be a Sij, a Banyan, a Tulasi or a Peepal tree.[7] When a Moda woman of Assam dies, a Peepal-branch is planted near her grave in the hope that in her rebirth, she will be blessed with luxuriant growth of hair.

1.1.2. Tree–worship in Benaras :

In Benaras, the old woman worships the Peepal tree with great reverence walking round it time and again and at every round sprinkles a few drops of water from the water vessel in her hand, on the small offering of flowers that they keep beneath the tree. Only to gain good luck and for the atonement of sins, the old women worship the Peepal tree in this manner.[9] It is considered here very meritorious to plant and worship the Peepal tree by the road side. This tree is also worshipped as the manifestation of Viṣṇu and the tree of Buddha.[10]

1.1.3. Tree–worship in Bengal :

In Bengal, during *Makara-Saṁkrānti*, people pray to Bamboo tree as *Vāstudevatā* or the abode of God[11]. In their *Gambhīrā* festival, Bamboo is worshipped.[12] *Vaṭa* is highly venerated here. It is believed to be the symbol of God Brahmā. Govardhan Acharya, the poet of 12th Century of Bengal referred Vaṭa as the symbol of Goddess Lakṣmī and of God Kubera. In same place, it is known as Ṣaṣṭhī, the Goddess of fertility. This tree also serves the role of 'Wish tree' (Kalpa Vaṭa) which fulfils the desires of the worshipper.[13]

Pancho or *Panchānan*, a local deity of Bengal has always his seat under Aśvattha tree. It is seen that a deserted wife sweeps the ground round a Plantain tree and it gives her a blessing.[14] The Karam tree is worshipped her to secure welfare of one's own brother.[15] W. Crooke writes that the Mahuā tree is the 'Marriage-tree' of the Kurmis, Lohārs, Māhālis, Mundās and Sāntālas of Bengal.[16] Neem is here held sacred in connection with the worship of Śītalā and Manasā. Sometimes, the Sij tree and Aśvattha tree are considered as the seats of Manasā. Childless persons in Bengal, plant and worship Aśvattha which is known as *Vṛkṣapratiṣṭhā*. By doing this, they earn virtue.

The Bengales observe *vratas* like *Jāmāi–Ṣaṣṭhī, Sutikā-Ṣaṣṭhī, Śītalā-Ṣaṣṭhī, Aśoka-Ṣaṣṭhī, Lotan-Ṣaṣṭhī, Mūlo-ṣaṣṭhī, Manthan-Ṣaṣṭhī, Guṇo-Ṣaṣṭhī, Dai-Ṣaṣṭhī, Durgā-Ṣaṣṭhī* where the branches and leaves of *Aśvattha* and *Vaṭa* are required.[16]

A typical form of worship of Neem tree is current in Bengal. This is called *Pāt-Gonsāi*. This *Pāt Gonsāi* or *Nil-Pūjā* is fixed on the 29th *Caitra* (Middle of April) – according to Bengali calender.[17] The people of Bengal also believe the trunk of the Peepal tree as the habitation of Brahmā, the twigs of Śiva and leaves of other gods. It is worshipped in the name of Vāsudeva and water is poured at its foot after the morning bath especially in the month of Vaiśākha and when people are in difficulties.[18] In some parts of Bengal, the snake godling is believed to have dwelt in the Peepal tree.[19] The plantation of Aśvattha and the marriage between the Aśvattha and the *Vaṭa* are popular rituals in Bengal. Aśvattha is associated with fertility and it is worshipped by barren ladies there for a child.[20] The Āmalakī (*Phyllanthus emblica*) tree is associated with Śiva and Viṣṇu and the worship of this tree is found on the Śivarātrī day.[21] Kadaḷī (*Musa Sapientum*) or Plantain plant is one of the *Navapatrikā*

or the 'Nine plants' which is the symbol of Goddess Durgā. In *Māgha-maṇḍala-Vrata*, by the women folk, it is symbolised as the Sun-God. This plant is venerated as the symbol of Lakṣmī.[22]

Bilva tree is highly regarded here. In folk belief, the married woman of the rural Bengal; believe that the worship of Bilva may give them the favour of their husbands.[23] Classical Manasā (*Euphosia lingularia*) tree is called *Snuhitre* in classical literature and in Bengal, it is called Manasā or Sija Manasā. Manasā tree is identified with the Goddess of serpents. It is believed that on the fifth day of dark half of the moon in the month of *Śrāvaṇa* (July-August), the goddess Manasā appears in the tree with eight serpents having spreading hoods. In many places, the Manasā- tree is symbolized as a village godling *Ghaṇṭakarṇa*.[24] The *Soora* (*Streblue asper*) is also associated with *Vana-Durgā*.[25] The Sāntaḷas, the Lodhās, the Muṇḍās and other tribal people of West Bengal worship the Śāla tree (*Sorea Robusta*) as the seat of Gods. They believe this tree as the symbol of God Indra.[26]

Since a long time, the Goddess Durgā is worshipped in the Autumn called Śāradīya Durgā-pūjā. The Goddess Durgā is worshipped having the image of clay with other Gods and Goddesses, but there is a rite of worship of *Navapatrikā* or the worship of 'Nine-plants' which has been described by different scholars in a variety of ways. From among the nine plants, Brahmāṇī is the goddess of Kadaḷī, Kaccu to Durgā (Kāḷikā), Haridrā to Umā, Jayantī to Kārttikeya, Bilva to Śivānī, Dāḍimba to Raktadantikā, Aśoka and Paddy to Lakṣmī.[27]

1.1.4. Tree–worship in Bihar :

The Muṇḍās and Śāntalas of Bihar worship the Mahuā tree (*Bassia Latifolia*) on the occasion of Marriage[28]. Peepal tree is worshipped in some parts of Bihar as the incarnation of the Supreme deity Viṣṇu.

1.1.5. Tree–worship in Karnataka :

In Karnataka, the Peepal and Neem are highly venerated and generally grown together and their marriage is performed.[29] The Brahmins of Poona, hang on the front and back doors of their house with the leaves of Neem, if they are favoured with a child. In Ahmednagar, if a man is bitten by snake, he is immediately taken to the temple of Bhairava, and is administered the leaves mixed with black peppers.[30] The Pravoos of Poona put on the heads of the bride and bridegroom, the basket made of Bamboos.[31] Peepal trees are highly respected in this state. The marriage of Peepal tree with Margosa tree is considered here as virtuous. The fruit of the Margosa and the leaf

of Bilva is the only one which is anyway resembles a *lingam* and by placing the fruit of either of these tree on the leaf of the people which represents the Yoni[32].

In North Karnataka, the ceremony like *Banada Pooje* (worship of the forest) is observed and *Bediti* is here called the goddess of forest.[33] To satisfy *Durgavva, Karivva, Dyamavva;* the Goddesses of cholera; measles, chickenpox and smallpox; and plague, the people of North Karnataka offer Mango leaves because all of these Goddesses fond of theses leaves and the common tree of all these three Goddesses is margosa.[34]

Tulasi is worshipped for removing of all obstacles. Similarly, Arali (*Cicus Religiosa*) is prayed by women for children. Also the Tumbe (*Pinlomis Indica linn*) is held most sacred by many people here.[35]

Several trees are popularly assigned to different Gods, Goddesses and worshipped accordingly. The popular belief regarding the residences of some Gods and demons is as follows : Benni (*Prosopis spieigera*)– *Mahākāḷī*; Arali (*Ficus Religiosa*)– Chowdi; Bevu (*Margosa*) – Durgi (Durgawa), Hanumatha and several malevolent spirits; Bilva (Bel tree) – Īśvara, Bāsava; Als (*Ficus Indica*) – Śrī Rāma; Hunise (Tamarind tree) – Several minor deities.[36]

Besides this, a very interesting feature is that several families have their appellation with one tree or the other.[37]

1.1.6. Tree–worship in Gujarat :

In dark eleventh day of the month of *Kārttikeya* (Oct.–Nov.) Tulasī–Kṛṣṇa marriage is performed in Gujarat. There is also a custom to perform the marriage of Tulasī plant with Peepal tree.[38] Peepal is worshipped here as the abode of Nagas. The girls of Gujarat worship this tree on some holy days. There is a saying – " She has watered the Peepal tree", which means she has done something pious; and there is another saying – "She has done (worshipped) Tulasī and Peepal" meaning she has done much good work.[39] Ghosts also reside in this tree. Dried branches of this tree are used in sacrifice. Many places are named after Peepal tree.

A belief is common among the people of Gujarat and Maharashtra that when a woman is blessed with a child, an earthen pot filled with the urine of the cow and Neem-leaves, is placed before the door of the confinement room which wards off the malignant spirits.[40] Similarly, in the same way and for the same purpose two pieces of Bamboo is used.

The people of Gujarat also believe that the feeling of Banyan tree is considered sacrilege and the cutter of the tree lacks the birth of a male child.[41] Śamī tree is worshipped highly by the Rajputs of this state. When a person accepts fourth wife, the bridegroom first puts his garland on Śamī tree.[42] Some aboriginal tribes make offerings to this tree and believe that they will reach their ancestors. Shepherds believe that Gods reside in this tree and hence they do not cut it.[43] The people of some parts of this state offer Bilva-leaves (leaves of *Angle marmelos*) to *Lingam* of Śiva especially in the month of *Śrāvaṇa* (July-August) for seeking long life and protection from calamity. Twigs of Palāśa tree are used in thread-ceremony . Umber tree (*Ficus glomerata*) is worshipped by barren women. It is said that the use of powdered bark-parasite of this tree, if taken with goat's milk gives the gift of a son.

1.1.7. Tree–worship in Saurashtra :

The Tree-worship is very popular in Saurashtra. It is said that nearly thirty number of trees and plants are worshipped here because of various reasons which are connected with folk beliefs on local deities or Gods or having its roots in Purāṇas or in other books of Hindu mythology.[44] In the whole area of Saurashtra, Śamī tree and Tamarind tree are worshipped as the people believe that Hanumān, the Lord of spirits resides in these trees. The Rajputs of Saurashtra worship Śamī tree on the tenth day of *Āśvina* since the tree has been linked with the folktale of Pāṇḍavas. Like Tulasī, wife of Lord Kṛṣṇa, the Tamarind is worshipped as the wife of Lord Brahmā. Peepal symbolises Lord Viṣṇu and is worshipped in *Kārtika, Caitra, Śrāvaṇa* and *Bhādrava, i.e.* the months which are sacred to Viṣṇu, while Vaṭa is held sacred because it symbolises Lord Śiva. *Boradi* (Jujube tree) is considered holy because the goddess of Small-pox takes its shelter under this tree. According to a belief, travellers in order to accomplish their journey safe, offer rags to the *Khijado* (Śamī), the *Baval, i.e.* Babul (*Acacia arabica*) or *Limbo* (Neem) trees as they are reputed to the abodes of spirits, if they happen to be in their way.[45]

1.1.8. Tree–worship in Kerala :

In Kerala, Tulasī (*Ocimum Sanctum*) is highly respected. A devout Nair of Kerala takes circumambulation for seven times of the raised masonry platform of Tulasī known as *Tulasītharā* daily after bath.[46] A few drops if water that have been poured over a bough of the plant is drunk for expiation of all sins.[47] A *Koovala* (Bilva-tree) with some creepers of the Arabian Jasmine twining on it is an indispensable item in a Nair Tarwad. The leaves of this tree are sacred of Lord Śiva. Its trifoliate leaf

signifies the three functions of Lord Śiva the creation, the preservation and the destruction, besides his three eyes. As its fruit is considered to be the head of Lord Śiva, it is never eaten in Kerala.[48] Kanikonna (East Indian Kino tree-Vengai) is worshipped on the occasion of the Bihu Festival and Lord Muraga, son of Lord Śiva, is the patron deity of this tree.

Coconut, a utilitarian tree is worshipped by all the inhabitants of Kerala as a Kalpätaru (wish giving tree). The name 'Kerala' has been derived from Nārikeḷa (coconut tree) as the legend prevails here. Coconut, like other parts of India, is very popular and revered as it propitiates Gaṇeśa, the protector of sciences and learned men.[49] 'Boat-worship' is one of the characteristics of Kerala. Periodical offerings of coconuts are made to boats to palliate the wrath of the spirit inhabiting on its planks.

As the Mango tree is useful for its delicious fruits, it is not only worshipped but also it is never destroyed. The Jack tree is used by the Christians of Kerala for making the images of their Gods[50]. *Kanjiram*, the nux vomica (*Strychnos nux vomica*) is considered the jail for imprisoning all the demons. To walk with a *Kanjiram* stick at night will ward off a Nair from the attack of any devil. Similarly, the Pala (*Neirum antidygentiarum*) is not worshipped as it is notorious for its association with goblins, eflins, fairies and other conceivable malicious spirits.

All *Thara* (Peepal tree) is given high reverence here as it is served many a purpose in olden times. Customary justice was meted out here. The rulers were selected here. No Nair dared to tell a lie under this tree. The Nair-people consider the tree as the "Tree of knowledge" since Gautama attained Enlightenment under it. Lord Śiva, sitting under its cool shade, facing the east, becomes *Dakṣiṇāmūrti*. The tree never dies and as such it is likened to the universe. The image of Lord Kṛṣṇa is believed here to have stolen the clothes of maidens and taken his seat on a branch of this tree while they were bathing.[51] Peepal, Mango and Margosa (Neem) from the travers in front of a temple and they are planted together.

The *Arya-Veppu* (Neem) is sacred to the Goddess Kāli. The Kadamba tree (*Indian Oak*) is sacred to Lord Muruga like Konikonna tree. Flowers of many trees are associated with war in this state as the fragrant Śiriṣa of *Vaggai* was worshipped at the temple of the Goddess of victory. Worship of trees is so firm-rooted in the community that everyone has got a tree of destiny.

Even today, tree-worship is widely prevailed in Kerala.

1.1.9. Tree–worship in Punjab :

The people of Punjab, with due deference, worship the Aśvattha tree as the manifestation of Brahmā and all gods are believed to be residing in it. So they extol this tree in a folk song which means "Govinda resides in every leaf, there is a God on every branch, Lord Kṛṣṇa at the root, O'blessed be Brahmā".[52] As the fertility bestowing tree, the Jand (*Prosopis spicigera Linn*) is worshipped by women of Punjab and Rajasthan for children. Flags and streamers offered in worship usually hung from this tree.[53] It is marked by I.M.L. Bhattnaghar that interesting description of tree-worship in various districts of Punjab are found in the old District Gazatteers written by the British administrators during the first decade of the twentienth century. This still holds good particularly in the rural areas. In Ferozpore district, the Peepal and the Bor trees are held sacred believing them to be the manifestation of Gods. The sikhs hold and developed an attachment to it as they take it as the creator.[54] In Ludhiana district, the Śirīṣa tree and Neem tree are highly respected on the birth of a child. In Kangra and Kulu Valleys, trees like AK (*Calotroopis procera*), Dhāk (*Butea Frondosa*) and Ām (Mango) are given high respect in their marriage ceremony. Throughout Haryana region Peepal tree and Tulasī plant command great respect[55].

In Punjab, on a Sunday or Tuesday–night or during the Dīpāvalī or Feast of Lights, a barren woman sits on a stool which is lowered into a well. She strips off her clothes, bathes, dresses and is drawn up, she performs the *Chaukpūrṇa* rite of filling up with offerings a square drawn on the ground while she recites incantations taught to her by a wizard. Should it be impossible for her to descend in to the well the rite is done under a Peepal tree, and is believed that after this ceremony the well and the tree loose their vitality, which is then transferred to the woman, the one drying up, the other withering. Bathing naked in water drawn from five wells, at a place where four roads meet. On a piece of ground covered with the leaves of the five 'royal' or sacred trees, on which is paid a bead representing the hero Rāma, is another remedy prescribed in the Punjab and in the central provinces a Jat woman who is barren is taken the meeting-place of three village boundaries and bathed there.[56]

1.1.10. Tree–worship in Rajasthan :

The local women of Rajasthan pay respects to the Peepal tree with their offering in order to ward off widowhood. On every auspicious occasion, particularly in sacred thread ceremony and marriage ceremony, Peepal is worshipped with due deference.

Sitting under its cool shadow, women pray to god to be favoured with a male offspring, Lakṣmī, the Goddess of wealth dwells in this tree on Sunday. So this day is specifically auspicious for its worship. The person whose father has recently gone to the other world, pours down its roots 360 pitchers of water on the very day in order to propitiate the spirit of the dead. After offering his worthy tribute, he makes five rounds of the tree. In Rajasthan and Punjab, Neem is considered the symbol of male and when women pass through the tree, they cover their faces.[57] In this state the Jand commands great respect like the Punjab.

1.1.11. Tree–worship in Mysore :

In Mysore, a stone platform is erected beneath the Peepal tree on which three snake-stones are placed which are worshipped as symbol of fertility particularly by childless women. Sometimes, the Peepal and the Neem are grown together and the two are ceremoniously married.[58] In this state, stakes from Amaltas tree are fixed in the ground and worshipped.[59] The Peepal and Neem trees are commonly grown together in Mysore. The Peepal is regarded as symbol of the male and Neem as symbol of the female and ceremonial marriage of these trees is performed. A platform of stones is built round the trees on which three snakes of stones are usually placed.[60] The same description is mentioned by Frazer like follow. In India, even stone serpents are credited with a power of bestowing offspring on women. Thus, the Komatis of Mysore worship Nāga or the serpent God. This worship is generally confined to women and is carried on a large scale once a year on the fifth day of the bright fortnight of *Śrāvaṇa* (July & August). The representatives of serpents are cut in stone slabs and are set up round an Aśvattha tree on a platform, on which is also generally planted a Margosa tree. These snakes in stones are set up in performance of vows and are said to be specially effacious in curing bad sores and other skin diseases and in giving children. The women go to such places for worship with milk, fruits and flowers on the prescribed day which is observed as a feast day.[61]

1.1.12. Tree–worship in Madhya Pradesh :

In Madhya Pradesh tree-worship is in practice. From among the sacred trees, Peepal is highly venerated here. In rural areas of this state, Peepal is believed that the village God (*grām-devatā*) dwells under it shadow, so some unchiselled stones are placed there which are worshipped by the common people. Unlike Uttar Pradesh, Biahr and Rajasthan here it is a common custom to hand on earthen pot or a pitcher

which is known as *ghant*– tied to the branch of the Peepal tree. The man who performs the last funeral rites of the dead person pours in water, milk and *tila* in this pot twice a day and goes round it five times. It is popularly believed that the water, poured in this pot, reached the dead man in the next world and quenches his thirst.[62] The Mahuā Tree (*Bassia Latifolia*) is held in high esteem by several primitive tribes of M. P. The Bhuyiās place the small branch of this tree on the hands of the bride and bridegroom. Similarly, a very curious custom prevails among the Gonds that they hung the dead bodies of the relatives to the branch of this Mahuā tree before burying them.

1.1.13. Tree–worship in Madras :

In Madras several primitive tribes worship the Neem-tree and make the symbol of this tree on the body of their dogs. The Banjāras test the chastity of their wives by means of this the husband throws a stick of Neem on the ground and says, "If you are a chaste wife, please lift up the staff in your hand."[64] Here, when premature delivery takes place, the child is laid on a Plantain leaf smeared with oil, the leaf is changed daily, and the baby is thus treated for the period which is less than the normal time of delivery. Hence, Plantain–tree is worshipped here with great esteem.

1.1.14. Tree–worship in Himālayan area :

The Deodhar, like other trees in Himālayas, is considered sacred even today. These trees in groups give shelter to many temples in Kumāon and Kulu valleys. Offerings are also given to the tree. One can see it studded with iron nails also.[66]

1.1.15. Tree–worship in Tamilnadu :

The Tree-worship has been played an important role in the religious history of Tamil race. Down to the first century before the Christian Erā, the Tamil country was thickly covered with virgin forests, stretching for a distance at one vast and unknown. Karikala, the Cola king, is said to have cleared jungles and made them habitable. So, for the ancients, the oldest sanctuaries were natural woods. They worshipped trees and groves. Sacred groves were fastened and protected by kings. Those groves were called *Kadika* and the trees in these guarded sacred groves were known as *Kavan-maram*, meaning the favourite trees of a royal dynasty, as the object of special case by its kings. These trees were Cherished as the sacred seat of a protecting divinity. Tree worship is hardly extinct at the present day. It has always been a recognised element of the popular creed. When big temples were raised for gods who originally domiciled under the shade of trees, the Tamils took special care, as far as possible, not

to remove these trees which were indeed preserved and worshipped with due awe and reverence. In fact, these trees formed the centre around which the temple were built. An opening gap was made at the centre, leaving enough room for the trees to grow. If any of these trees happened to die, its faded stems and withered branches were kept secure and worshipped. Those who have visited the temple of Thiruvalluvar at Mylāpore could hardly have missed nothing the huge stem of dried Iruppai tree (South Indian Mahuā or *Bassia Longifolia*) covered with a sheet of copper. In some temples new trees were planted in place of old ones and worshipped.[67]

During ancient times, it is in vogue in Tamil land that the trees are solemnly married one to another, often with elaborate ritual and costly feasting. The people of Tamilnadu plant the Peepal and the Margosa. He, who performs this ceremony and instals the Nāga images under them is believe to be blessed with children and prosperity thereafter. It is also believed that going round these trees a number of times early in the morning, after a cool bath will cure sterility.[68]

1.1.16. Tree–worship in Uttar Pradesh :

In Uttar Pradesh, like Peepal, the Banyan is highly venerated. The reference of *Akṣaya Vaṭa* is found in the *Rāmāyaṇa*, the *Mahābhārata* and in different Purāṇas as well as in some classical literature. We find a banyan tree which is known as *Akṣaya Vaṭa* in the confluence of the rivers Gaṅgā, Yamunā and Sarasvatī at Prayāga of U. P. the descedent of this original immotional tree still stands in the fort of Allahābad. It was believed in ancient and medieval periods that suicide committed at this place, by throwing oneself from the top of this tree into deep waters of the Gānges, will lead to Salvation. Hence, pilgrims from different parts of India used to commit suicide here. It is an historical fact that after the death of a certain Rastrakuta king, his hundred fifty numbers of queens committed suicide here. The Chinese traveller Huan Tsang has mentioned the existence of this tree at Prayāga in his travells.[69] The Doms of Uttar Pradesh believe that Kāli, the Divine mother dwells in Neem Tree.[70] It is also believed here that the newly married couple place their feet in a Bambbo–basket and walk 'dead' slowly, so that they may not flat on the ground. It is very auspicious to walk in this manner because it is the symbolic of a large family. It is a wide belief in U. P. that "*Churail*", female spirit lived in the groves of Bamboos.[71] Bansphora, a depressed class of U. P. uses the flowers and leaves of *Śālmalī* or Silk cotton tree in their marriage. The importance of a particular plant is seen in the form of *avatāras* and with this confidence, they are worshipped. Their fruits and flowers are offered to favourite

Gods and Goddesses and distributed as *Prasāda* to the participants in the worship. In this state, the formation of class (*gotras*) is very closely related to some common plants. It is an unusual practice to give names and surnames to children symbolizing specific vegetation, specially flowers. This carries a peculiar psychological significance and often affects mankind in various ways in future life.

Tulasī (Holy basil) is highly paid respect here. Many stories are interwoven taking Tulasī in this country. Some of the devoted pilgrims of Dvārikā--shrine plant Tulasī-plant in their palm of hand and with it cover their entire pilgrimage.[72] Dried Tulasī plant accompanies the dead on his last journey. In dark eleventh day of *Kārttika* (Oct.–Nov.) Tulasī-Kṛṣṇa marriage is performed. There is also a custom to perform the marriage of Tulasī plant with Peepal tree.[73]

1.1.17. Tree–worship in Orissa & Madhyapradesh :

The tree-worship is very ancient and it has been natural phenomenon in Orissa. The traditional Tree-worship is still very strong among several tribes of Orissa. The people of Orissa believe that the tree-worship, particularly the Aśvattha cult is of Śabara Origin.[74] Still now in most parts of the forest areas of Pāralākhemuṇḍi like Jāranga, Mimbasingh, Gujiling, Sauras believe the Peepal tree as their Gods. Aborigines of this state worship *Buddhipallien*, the goddess of forest. They believe that if she is not worshipped properly, she devours all men and women of the forest. They also worship *Meghāsanī* who protects them at every step in the hazardous forest tract, infested with wild animals. *Bānkamuṇḍī* who makes procurement of prey easy in the forest is also worshipped.[75] Many a tribes consider the Silk cotton tree sacred. There is an interesting story related to it. Once the Rājā (king) of Ḳeonjhar was caught and brought back to his kingdom by Juāngs by force. Following them, another Juāng prayed and begged them to leave the king as he was innocent, but the people of Keonjhar wanted the king to be prove for his innocence. They made the king stand under a Semur tree (Silk cotton tree) and told him that they would be cutting the tree and if the tree did not fall on him and if he was no wounded or his blood was not oozed out then he would be proved innocent. Then that Juāng prayed to that tree not to fall on the king. The Tree-God accepted the prayer of that Juāng. The people cut the tree but though the tree fell on the ground with a great crash it just touched the king but the king felt as if a flower fell on him and he was not at all hurt. He stood there cool and calm. Then the king was proved innocent and was left free. Since then the tribe worshipped the tree and never cut if and even, now-a-days, if they find any one damaging it, they abuse him and punish him.[76]

The Śirīṣa (*Albizzia Procera Benth*) is regarded as an aristocrat among trees. The leaves of both Śirīṣa and Āmra (Mango) trees are considered sacred and are hung over the door of the birth chamber of male-child in many homes of Orissa.[77] Another story here prevails that how the Dumariā clan of Orissa and Bengal received its name from Dumar. Once a couple had no children and the man used to repent and feel the most for having no children. One day while he was travelling through the forest, he happened to relax under a Fig tree. As he lay down and thoughtfully looked up, his attention fell on bunches of figs above him. He wished his wife to be like this tree. Then he noticed a big hole in the tree, at the height of his waist. He entered the hole and after some time a lovely boy was born from one of the figs. This child was said to be the father of *Dumariā* clan.[78]

The *Tariyakarabok* clan worships the Toddy Palm as their God. There was a couple who had no children. The man while returning home from work found a Toddy fruit lying under the tree. He took it and brought it home and gave it to his wife to eat it. She refused to do so, but he forced her to eat it in front of him. After sometimes they had an addition in their family, and their joy had no bound. Since they worshipped the Toddy Palm like God and never drank its juice or cut it.[79]

The village people of Orissā generally never cut or burn the Peepal tree since Buddha, the light of Asiā, got his enlightenment under a Peepal tree and Kṛṣṇa the lord of Gods breathed his last under such a tree.[80] The women fold of this state visit the snake-image engraved under the Peepal tree on the occasion of *Nāga Pañcamī* and worship the image after bathing it with milk and water, anointing it with red achre, vermilion and sandal paste offering fruits and flowers. After this, they go round the tree 108 times with a hope to get a male-offspring, long life of their husband and the fulfilment of their desires. When their wishes are fulfilled, they again go to the same Peepal tree, install there another snake-image made of copper or silver and offer votive offerings.[81] The natives of most parts of Orissā also worship this tree to gain merit because is believed to be the residence of Dharma, the God of virtue.[82]

It is believed in Orissā that the coconut never falls on anybody's head but on a sinner. In the age of Truth (*Satya yuga*), Paddy plants bore rice, cotton plants bore clothes. They stopped that and bore paddy and cotton only in the age of Kali for moral degradation of men.[83] The image of Sarasvatī, the Goddess of learning is drawn on dry coconut shell and worshipped on the day of *Basanta Pañcamī* by the students of Orissa, though this practice is now no longer in practice.[84]

Jagadhātrī, the universal mother is said to be the pressing deity of the Āmalakī tree and is worshipped in the night time of the bright fortnight of the month of *Kārttikeya*.[85]

'Karma worship' or 'Kadamba-tree-worhip' is in practice among the aborigines of Orissā and Madhyapradesh. A branch of the above tree is cut and carried in a ceremonial procession by the people on the eleventh day of the bright fortnight of *Bhādra* (August-September) is decorated with clothes, sandalpaste, vermilion and flowers and is worshipped. The branch symbolizes Karma-Devatā (God of Fortune) who cures all diseases, grants wealth and children to the devotee.[86]

Mango-tree-worship is performed in the New-moon day of the month of *Pauṣa* (December-January). Round cakes called *Maṇḍā* are presented to them with the hope that they may bear fruits of their size and sweetness. The trees begin to blossom after this festival.[87]

Śāhāḍā tree (*Morus Indica Mulberry*) is given high regard. A marriage of a person is made with this tree. In the *Mahābhārata* written by Sāraḷā Dās of Orissa, the marriage of Gāndhārī with this tree is described beautifully. It is now in vogue that a widower who has lost two wives is to marry a Śāhāḍā tree because it is believed that such marriage can effectively evade the premature death of his third wife.[88] This tree is considered the greatest saviour of its devotees.

The *Ṣaṭhī Oṣā* is observed on the sixth day of the bright fortnight of *Bhādrava* (August-September). Beautiful designs of lotus and the feet of Lakṣmī are drawn on the place of worship. Foreheads of children are decorated with vermilion and sandal paste and they are welcome with *huḷuhuḷi* sounds (a holy sound uttered by mouths by women folk) and wave of butterfed lamps. Then leaves of Bamboo, Weed plants, Paddy plants, Arum plant, Bajramūlī (a wild plant) are collected and tied together. Elderly women after the worship of *Ṣaṭhī* who grants long life, strike seven times lightly with those plants on the heads of the youngsters and bless them with the following words :

> *"May you have a long life*
> *May you have a sound health*
> *May you have continued prosperity."*

The Children respond saying – 'Yes', 'Yes'[89]

Marriage of two trees like Banyan with Peepal is held with great esteem and this ceremony causes a good conjugal life and prosperity giving. The marriage of these two trees is famous in the name of '*Vaṭāśvattha-pratiṣṭhā*'.

The Basil is the most sacred plant worshipped the Hindus of Orissā. The holy Gaṅgā is said to dwell at its root; Brahmā, the creator on its branches and all other Gods make their permanent residence on its leaves. The plant is called the meeting point of the heaven and the earth. The worship of this plant goes on throughout the year and also with some special functions by the widows in the month of *Kārttika* (October-November).

Rāi–Dāmadara– worship is celebrated by widows for twenty five days in the month of *Kārttika* on the pavement of the Basil – Plant. *Paṇā-Saṁkrānti*, the festival of sweet cold drink is celebrated on the pavement of Tulasī. Ladies pray to *Bṛndāvatī* for the safe return of their sons and husbands from far-off foreign countries *Bṛndāvatī* is also called the presiding deity of *Jahni Oṣā* (name of a fast) observed by virgins only. Virgins on the full-moon day of *Āśvina* (October-November) worship the moon at the pavement of Tulasī. *Bṛndāvatī* is considered as the representative of all local deities. Offerings given at the root of Tulasī are received by the Gods or Goddesses whose names are iṇvoked there.

Bilva is very sacred like Tulasī as Śiva is fond of its leaves. The Neem tree is equally or more sacred like Tulasī or Bilva since the images of Lord Jagannātha, Balabhadra and Subhadrā are erected out of its wood. The three lords in the wooden form, hence, are called *Dārubrahma* or *Dārudevatā*.

Rice-plants represent the Goddess of wealth. She is worshipped when ears of corns occur in the wombs of the plants or when the harvesting is finished. White Paddy is required almost in all the auspicious occasions of Orissān Hindus.

There are many fictious trees described in the folk-tales of Orissā. 'The Flying-tree' is one of them. It possesses a miraculous power of flying. The princes of yore used it as conveyance for quick arrival in the marriage-places of the princesses. The story of another legendary tree is also told by the old folks of Orissā naming it as "The Tree of Cakes". Many folk-tales related to Campak, Kāñcan, Arjuna and Pāṭali trees are told even now among the old folks of Orissā. Similarly, other several trees are worshipped for their high medicinal value.

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पत्ते पत्ते गोविन्द बैठा, ताँहि ताँहि देवता।
मद्धते श्रीकृष्ण बैठा, धन ब्रह्मा देवता॥
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SIGNIFICANCE OF INDIAN *VĀSTU* TEXTS: WITH SPECIAL REFERENCE TO THE *MĀNASĀRA*

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Architecture and sculpture, both sacred and secular, through, have witnessed the best of human imagination and innovation serving culture and civilization in their evolution all over the world. Coming to the present generation, while the global necessity is protection of the nature, sustainable development and eco-friendly creations and constructions, the artists, sculptors and architects in the east and the west have started rediscovering the classic oriental standards outlined in scriptures or presented in scientific details in specific technical texts in Sanskrit and allied languages, which have been practice for a very long time in human history. This invariably proved by the great monuments and heritage sites in incredible India and Indian sub-continent.

Art is synonymous with *śilpa* or *kalā* or more precisely with *śilpa-kalā*, which is the subject matter of Śilpa-śāstra. The term *śilpa* means an 'art'. Now a day Śilpa-śāstra is being called or used as Vāstu-śāstra. The literal rendering of Vāstu-śāstra would be 'Science of Architecture', but a complete Vāstu-śāstra deal with more than what is generally understood by architecture. So, Śilpa-śāstra or Vāstu-śāstra means, treatises on Art & Architecture or any Art, fine or mechanical. In the Vāstu-śāstra the term architecture is taken in its broadest sense and implies what is built or constructed. Thus, in the first place it denotes all kinds of buildings and their auxiliary members and component mouldings. Secondly, it covers town-planning; laying out gardens; constructing market-places including ports and harbors; making roads, bridges, gateways, triumphal arches; digging wells, tanks, drains, sewers; building enclosure walls, embankments, dams, railings, landing places, flights of steps for hills and bathing steps and ladders. Besides, it also connotes articles of furniture, such as: bedsteads, couches, tables, chairs, wardrobes, baskets, cages, nests, mills, lamps, *etc*. It also includes the making of dresses and ornaments such as chains, crowns,

head-gear and foot & arm wear. Architecture includes sculpture and deals with carving of phalli, idols of deities, statues of great personages, images of animals and birds. It also concerned with such preliminary matters as the selection of site, testing of soil, planning, designing, finding out cardinal points by of a gnomon, and astronomical and astrological calculations. Though a number of Purāṇic, Āgamic and other texts deal with the above subjects but there are two recognized schools of Indian Śilpa tradition, *viz*. the Northern or Āryan or Nāgara School (School of Viśvakarmā) and the Southern or Dravidian School (School of Maya). The major Northern Śilpa texts are: (1) *Viśvakarmā-Prakāśa*, (2) *Samarāṅgaṇa-Sūtradhāra*, (3) *Aparājita-Pṛccha*, (4) *Rūpa-Maṇḍana, etc*. Similarly, the major Southern Śilpa treatises are: (1) *Mayamata*, (2) *Aṁśumad-bheda*, (3) *Agastya-Sakalādhikāra*, (4) *Śilparatna*, (5) *Mānasāra, etc*. The Major Northern Śilpa (Vāstu) texts are:

The *Viśvakarmā-prakāśa* of Viśvakarman is an important and popular work on the Northern Vāstu tradition, which bears the titles: *Viśvakarmīya-śilpa, Viśvakarmā Vāstu-śāstra* and *Viśvakarmīya-śilpa-śāstra*. The treatise contains thirteen chapters. Basically, the text deals with directions on the building of houses, making of roads, tanks, *etc*.

The *Samarāṇgaṇa-Sūtradhāra* is attributed to king Bhojadeva of Dhārā (11th century). Comprising of 83 chapters it deals with almost all the subjects of Architecture, both secular and religious.

The *Aparājita-pṛccha* of Bhuvanadevācārya is a standard work on the Northern School of Indian Architecture and sculpture. The iconographical details of this treatise are not only exhaustive and extensive enough, but here are described practically all important classes of deities–Śaiva, Vaiṣṇava, Brāhma, Saura, Śākta and Gāṇapatya. The Jaina images are also included in the subject matter of the text.

The *Rūpamaṇḍana* of Maṇḍana is also an important work on Iconography. It deals with various subjects like *mūrti-nirmāṇa, devatā-pūjana-vidhi, Viṣṇu mūrtis, Śivamūrtis, etc.*

The Major Southern Śilpa (Vāstu) texts are :–

The *Mayamata* is a very extensive work on Śilpa and occupies a fairly well-defined place in the artistic tradition of India. Comprising about 3300 verses in classical *anuṣṭūbh* metre and divided into 36 chapters, it is identified as an ancient treatise on Dravidian Vāstu-vidyā (Śāstra). Of these, the first thirty-two on Architecture bear the

same titles as the corresponding chapters of the *Mānasāra*. Of the remaining four on sculpture in place of twenty-one of the *Mānasāra*, two deal with the Phalli and Pedestals of Śiva, one on minor works (*anukarma*) of the sculpture and one on images in general. It is to be noted that in respect of the titles of chapters, their sequence, except in one instance, contents, and method of treatment, the *Mayamata* runs exactly like the *Mānasāra* step by step.

The *Aṁśumad-bheda* is attributed to Kāśyapa, which deals with sculpture more extensively than *Mānasāra*. The work has eighty-six chapters, where architecture is treated in the first forty-five and the last two chapters. These forty-seven chapters are similar in many respects to the first fifty chapters of the *Mānasāra*. However, the treatise deals more elaborately with sculptural objects in rest thirty-nine chapters. As this text is the follower of the Āgama by name, so the Śaiva icons are predominant here as well.

The *Agastya Sakalādhikāra* is attributed to sage Agastya, who is frequently cited as an authority in the field of Architecture. The word '*sakala*' means an 'icon' and hence this text is exclusively written on sculpture. As the text is in the line of Āgamic tradition, hence only Śaiva icons form the subject-matter of this famous treatise is: *tripurāntaka-lakṣaṇa, ardhanārīśvara- lakṣaṇa, pāśupata- lakṣaṇa, etc*. Several of the chapters are based directly upon the corresponding chapters of the *Mānasāra*. The date and authorship are not yet known.

The *Śilparatna* of Śrīkumāra (16th century A.D.) is based on the Dravidian Vāstu-vidyā tradition. It deals with practically all classes of icons, *viz*. Śaiva, Vaiṣṇava, Śākta and others belonging to Pañcāyatana groups, along with the images of miscellaneous deities.

The most significant work on Vāstu-śāstra is *Mānasāra,* which is regarded as the most standard and popular, rather the fountain head of all the Śilpa or Vāstu treatises. The etymological rendering of the word '*mānaṣāra*' is 'the essence of measurement', '*sāra*' meaning essence and '*māna*' measurement. It may, however, be rendered by 'the standard measurement' or 'the system of proportion'. In this sense the full title *Mānasāra Vāstu-śāstra* would imply a Vāstu-śāstra or 'Science of Architecture', where the essence of measurement is contained, the standard measurement followed, or the system of proportions embodied. There is an ambiguity as regards the signification of the title of this standard work. The colophon annexed to each of the seventy chapters contains the expression '*Mānasāre vāstu-śāstre*'. This is apparently intended to mean either the Vāstu-śāstra by *Mānasāra* or the Vāstu-śāstra named

Mānasāra. In other words, *Mānasāra* would seem to be such a name as may be applied to the author as well as to the work. In a passage in the treatise itself the term *mānasāra* has been used in both these senses: "कृतमिति अखिलमुक्तं मानसारं पुराणैः॥ पितामहेन्द्रप्रमुखैः समस्तैः देवैरिदं शास्त्रवरं पुरोदितम्। तस्मात् समुद्धृत्य हि मानसारं शास्त्रं कृतं लोकहितार्थमेतत्॥"[1] Therein it is held that 'all this is stated to have been compiled by ancient *Mānasāra'*. This great Science was formerly revealed by all the gods beginning with the creator and the king of gods. Having been compiled by there from, this treatise *Mānasāra* is made for the benefit of the people'. In the above passage the term '*mānasāra'* is once used in the sense of a generic name (of architects), and secondly as the title of a treatise implying 'the essence of measurement,' which is the etymological rendering of *mānasāra.* This later sense is explicitly expressed in another passage where it is stated that 'having successively collected in a concise form the essence of measurement from the *śāstra*' this treatise is compiled "मानानां सारं संगृह्य शास्त्रे संक्षेपतः क्रमात्।".[2]

The former sense is also substantiated by several other passages. In one place it is stated that 'the treatise, compiled by the sages of architecture called Mānasāras, was named after the sage or architect Mānasāra' "मानसार-ऋषिणा कृतं शास्त्रं मानसारनामकमासीत्।[3] There is yet another ambiguity in this passage, *Mānasāra* being once a generic name in the plural and in a second place a personal name in the singular. As a generic name it is used in another passage where it is stated that there are many Mānasāras (*Mānasāro bahuḥ śrutaḥ).*[4] The text mentions thirty-two preceding authorities or sages of Vāstu-śāstra or Śilpa-śāstra, *viz.*, 'Viśvakarman, Viśveśa, Viśvavāra, Prabodhaka, Vrita, Maya, Tvashtar, Manu, Naḷa, Mānavid, Mānakalpa, Mānasāra, Mānabodha, Prashtar, Viśvabodha, Mahātantra, Vāstu-Vidyapati, Parāśarīyaka, Kālayūpa, Chaitya, Chitraka, Āvarya, Sādhakasāra-saṁhitā, Bhānu, Indra, Lokajña and Saura. Out of these thirty-two sages of architecture, the word '*māna*' is associated with four names, *viz.* Māna-sāra, Māna-kalpa, Māna-bodha, and Māna-vid. It is not unlikely that the sages or the architects, with whose names Māna or measurement is associated, are intended to be distinguished from the rest as being specialists in 'measuring' which is very important feature of the science of architecture. It is also used exclusively as a personal name when it is stated 'by all great sages or old authorities, Mānasāra and others' (*sakalamunivarairmānasārādimukhaiḥ*).[5] All available external references to the *Mānasāra,* however, point to its being used mostly as a personal name.

However, the exact date and authorship of the text still remain untraced. But, *Mānasāra* represents that period of Indian sculptural traditions when correct proportions were the essence of Art. It is from this fundamental angle that this work has treated not only sculpture, but also Architecture. The work is divided into seventy chapters, out of which the first eight are introductory, the next forty-two deal with architecture and the remaining twenty chapters are devoted to sculpture, where sculptural details of idols of Hindu, Buddhist and Jaina deities & images of animals and birds are given. In the opening verse, it is stated that the Science of Architecture (Vāstu-śāstra) has come down to the sage Mānasāra from Śiva, Brahmā and Viṣṇu, through Indra, Bṛhaspati, Nārada and all other sages. The contents of *Mānasāra,* however, fully justify its unique position as the most representative Śilpa-śāstra.

Regarding the detail subject matter of the text, it can be said that the first chapter deals with the various subjects treated under architecture. The second deals with the system of measurement. The next three chapters classify Vāstu under ground and site for building; building which includes palaces, pavilions, halls, mansions, alms-houses and theaters; conveyance comprising cars, chariots, chairs, swings, and nests and cages for domesticated birds and animals. The sixth chapter deals with gnomon for ascertaining the correct cardinal points for the purpose of right orientation of buildings. The next chapter explains schemes of site plans. The eight and last chapter on preliminaries refers to sacrificial offerings in connection with house building. In the next two chapters, village-schemes and town-plans are properly elaborated, which include the layout, roads, bridges, gardens, ponds, public buildings like temples, hospitals, *etc.* The next chapter deals with the principles of dimensions for buildings of various storeys. Chapter twelve describes the foundations to be given to all constructions. Chapter thirteen & fourteen deal with pillars of free-standing and supporting varieties together with their pedestals, bases, shafts, capitals and entablature. Chapter seventeen describes the wood-joining and other wood works for the buildings. Chapter eighteen speaks about the classification of buildings on the basis of the number of storeys, the styles of buildings, based chiefly on the shape of the top portion known as *Śikhara,* sloping roofs and porticoes attached to the main building. Chapter nineteen to thirty elaborate various parts and proportion of some hundred types of buildings furnished with one to twelve storeyes. However, chapter thirty concludes with a description of staircases for all kinds of buildings. Chapter thirty-one describes various courts into which the whole compound of an edifice, temple or palace is divided for the purpose of distribution of various structures.

Chapter thirty-two discusses the court in a temple where the attendant deities are housed. Chapter thirty-three explains the gate-houses attached both to residential buildings and temples and concludes with an elaborate description of windows. Chapter thirty-four describes detached pavilions of various kinds which are not storeyed and are like the modern bungalows built inland and on sea shore, river bank, hill too, *etc*. Chapter thirty-five elaborates the various classes of huge mansions composed of several rows of buildings. Location of such buildings and their measures are treated in the next chapter. Chapter thirty-seven describes the ceremonies of house warming or first entry into the newly built house. Chapters thirty-eight and thirty- nine deal with various kinds of doors and openings. Chapters forty to forty-two describe the royal palaces for kings of different ranks and for their courts and families. Chapters forty-three to forty-five describe the cars, chariots, couches, and thrones for kings and gods and their consorts. Chapter forty-six describes decorative arches for royal and divine thrones and incidentally refers to the principle of constructive arches for building also. Chapter forty-seven explains theaters for performance of drama, inside temples and palaces, and ornamental trees for decoration purposes. The royal and divine structures are described with minute details of construction in chapter forty-eight. Chapter forty-nine describes crowns for royal and divine wearers and their consorts with constructive details. In the next chapter, various articles of furniture and ornaments for the body of kings, gods, their consorts and other personages are described. This concludes the description of architectural objects proper.

With similar elaborate description and constructive details the sculptural objects are described in the following twenty-one chapters, *viz*. fifty to seventy. Of these, chapter fifty-one describes the images of Brahmā, Viṣṇu, & Śiva. Chapters fifty-two to fifty-three describe the phalli of Śiva and the pedestal (*yoni*) thereof. Chapter fifty-four explains the goddesses of various grades and measures. The Jain deities are described in the next chapter, which contains an elaborate account of sculptural measures. Chapter fifty-six describes the Buddhist images; chapter fifty-seven images of sages; chapter fifty-eight images of demi-gods; chapter fifty-nine images of devotees; chapter sixty images of goose; chapter sixty-one images of Garuḍa; chapter sixty-two the images of the bull and chapter sixty-three the images of the lion. Chapter sixty-four speaks about a general description of all images, especially their proportion in comparison with the measure of the house wherein they are installed as well as with the measure of installer. The *tāla* measures which supply the proportion

between various parts of the body on the basis of the head as the unit are illustrated in chapters sixty-five to sixty-six, where minute details of the ten and nine Tāla measures are given, the other such measures being illustrated in the preceding chapters. For further sculptural measures the plumb lines are described in chapter sixty-seven, whereby the side-wise distance from limb to limb of an image can be ascertained. The first casting of images in wax is described in chapter sixty-eight. Chapter sixty-nine speaks about the defects in constructing the various parts of a building and incidentally refers to the defects in making the images also. The concluding chapter describes the chiseling of the eye of an image and setting of precious stones in different parts of the images. This way, the chapters of this text are systematically arranged and elaborate in detail all about the subject matters of art and architecture.

Hence, it can be finally said that the *Mānasāra* is a unique text, which covers all most all subjects of (Śilpa- śāstra or Vāstu- śāstra) Indian Art and Architecture. It specially deals with the basic knowledge of Vāstu-vidyā, which is very useful in day to life of a person. Besides, the interest of a person is to know any auspicious day for starting a new house, temple, tank, or to know about any good time for starting a new career, job, business, *etc.* In addition to these, if he desires to know any auspicious time to enter into the new house; the basic knowledge of ground and site for building ; building which includes palaces, pavilions, halls, mansions, alms-houses and theaters; conveyance comprising cars, chariots, chairs, swings, and nests and cages for domesticated birds and animals, for better living in the society, then, *Manasāra* will be quite helpful for him to solve all these problems. Hence, *Mānasāra* is an Encyclopedia of Indian Architecture, since it covers almost all the aspects of Art & Architecture.

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CONCEPT OF CHAKRA DHVAJA IN SANGHOL VEDIKĀ ART

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The Sanghol* Mahāstūpa is the Divine form of *Nirvāṇa* of Tathāgata and abode of expressive artistic style with an abundant output. It is the example of beautiful Indian plastic art with meaningful epoch through its Vedikā pillars art of Kushāṇa period. It contains the concept of aesthetic ability to harmonize different elements into a meaningful bond and expression. The Vedikā art of Sanghol indicates technical and stylistic advance approach in the depth of the high relief figurative art. It is at Sanghol that we notice the popular use of various female forms as Divine creation in Indian art, in the pretext of Buddhist thoughts. Sanghol Stūpa Vedikā images are icon with *verve* and expression of the thought of the religious system and convey the contemporary ideas. The form and content of the Vedikā art is the further expression of the older indigenous tradition, conceptually designed in the era of the Kushāṇa rule in Ancient India.

The aesthetically rich art of Sanghol Kushāṇa era is mainly represented by the ideological Vedikā-*stambha* (pillar) on which the Buddhist concepts and ideology are inscribed along with emblems of Buddhist philosophy. Such emblems stand for the representations and symbols of Lord Buddha. The impressions of these stimulating emblems through religious expressions give a unique support to the universal idea of spirituality of the human soul and its philosophy.[1]

Sanghol Vedikā consists of artistic pillars (*stambha*), crossbars (*suchi*) and coping stones (*uṣṇīṣa*) carved out of red sand stone, in Mathura idiom. It is said that 64 pillars (*stambhas*) must exist in a Vedikā,[2] which are placed on a stone basement (*ālambana–piṇḍikā*) around the sacred form of *Stūpa*. Here at Sanghol we counted 58 pillars (*Stambhas*), 4 corner pillars and 7 double–sided upright pillars (total 69 pillars in number). Vedikā usually encircled the "Pradakṣiṇa–patha" to honour the enlightened one– "The Buddha" and his philosophy in the form of Stūpa. Out of 69 pillars, Sanghol Vedikā was decorated with 2 (two) *Dhamma-cakka* pillars

(Dhamma–Thambani)[3] as an expression of religious belief of the Buddha's followers. It is a symbol of the complete form on the higher mental over the sublime nature, which is associated with the birth and sproutness of life. It is the emblem of aspiration.[4] These two *Chakra-stambhas* (pillars) are not free standing pillars among pillars of male & female forms but integral part of Vedikā of Sanghol Mahāstūpa. In that way a Chakra Dhvaja (*Dhamma-cakka*) is depicted in relief rather than round pillars like Mauryan era. Here, Chakra Dhvaja (*Dhamma–cakka*) is a corner Vedikā pillar, which is placed on *Pūrṇa–ghaṭa*. The thought and concept of *Chakra*[5] or *Dharma*[6] (*Dhamma*), *Chakra* denotes to "the Wheel of Law". It signifies the never–ending cycle of life, which is caused by desires. It is the symbolic expression of turning "the Wheel of Law" (Dharmachakra Mudrā), which is represented here with a simple sign–the Wheel–Chakra.[7]

"The Wheel of Law" further signifies as enlightenment and is interpreted with the tree and a throne. Further Dharma-chakra (wheel) considered as most important symbol of all the seven times, has been denoted as a miraculous moving circular object, which is growing like the colour of the newly risen sun.[8]

Dharmachakra (*Dhamma Cakka*) represents one thousand spokes (*Sahasraman*), which are decked with seven types of precious gems and essential elements in the legendry and mythological coloring[9] to express its glory. The thought and concept of *Chakra* denotes the existence and cycle of causes[10] in this universe. In that way turning of "the Wheel of law"[11], is inscribed with a simple emblem–the wheel (*chakra*). It is a symbol of cosmic cycle of life, always revolving. The *Chakra* is a perfectly symmetrical expression of a form of beauty in complete harmony with the philosophy, it conveys about Buddha's sermon. It is a "Kīrtti-stambha"– a triumphal pillar or pillar of Buddhist glory with *ardha citrāṅga*[12] expression (with limbs half visible).

Here at Sanghol, the presence of Lord, as per demand of the occasion, has been indicated by certain emblems, such as the Wheel (*Dhamma-cakka*/Dharma-chakra), the Stūpa, the Begging Bowl, the Lion, *etc*. Here the inscribed forms of Dharma-chakra clearly testify that such emblems virtually stand for the Lord Buddha.[13]

The relation and existence of a pillar or a Dhvaja Stambha with a sacred place is an ancient expression. Instead of free standing Chakra-stambha (Dhvaja-stambha) or wheel topped *Stambha*, we find this form at Sanghol Stūpa, mounted on an abacus,

which is placed above an eight sides shaft on the top of the *Pūrṇa-ghaṭa* with a base of inverted lotus.

After the auspicious moment of nativity and the enlightenment, the great incident of the Lord's life is the first Sermon held in the Deer park (at Sarnath near Varanasi). The act of preaching of the Lord is called "turning of the wheel of law" (Dharma-chakra) and the emblem used here is the wheel, which originally was the mark of the ruler of the world "The Cakravartin" (He who sets the sacred wheel in motion). Here Lord Buddha is the Cakravartin, as spiritual world ruler.[14]

The tradition of the Chakra–stambha worship has been associated with the wheel of universal rule that in a regular feature of the doctrine, sacred belief among the folks.[15] It is exemplifying the remote origin of pre Buddhist cosmology as imperial symbolism,[16] which is known as Chakra Mahā (worship of the *Chakra*) alike to the Stūpa Mahā (worship of the Stūpa)[17] as Buddhist order and wisdom.[18] The *Dharma*, an emblem of *Chakra* in worship at Sanghol, depicted in relief with an octagonal column is sporouting out a *Pūrṇa ghaṭa* base.

The tapering octagonal shaft (*Stambha*) is decked by a *āmalaka* capital. Over the capital there is an abacus in two parts. The tower part resembles to a railing design and upper part resembles to a pedestal with floral design that carries the sacred Dharma-chakra. There are twenty two spokes in this Chakra-dhvaja-stambha at Sanghol, inscribed and adorned with two protruding lotus petals.

If Stūpa is an emblem of religions joy, then Dharma-chakra is considered as a symbol of the religious character. It is now not free standing pillar like Ashokan era, but here it becomes the integral part of Mahā Stūpa Vedikā (railing). It is the Vedic conception of *Skambha* or *Skambhana* that signifying the support of the universal cult of Stambha Mahā-stambha worship. It is glorifying the *Stambha* (piller) as a deity and *Chakra* – ("Wheel of the Law"), as a philosophy of the sacred belief[19] about Dharmachakra Mudrā. The Octagonal tapering shaft design of the Sanghol Vedikā Pillar is another beautiful conceptual skill and sacred idea that go together here. Another aesthetically rich element in the relief is the *Pūrṇa-ghaṭa*, beautifully designed with lotus leaves (petals). It is the *Pūrṇa-kalaśa* of the *Ṛgveda* (*ṚV.* III.32.15)[20] and *Pūrṇa-ghaṭa* of the Pali literature, next Maṅgala-ghaṭa of popular belief with which the sacred houses were adorned for religious and domestic rituals.[21] It denotes to fullness that is in the effect of Lotus petals expression-fullness is designed as the emblem of beauty & life in the conceptual form of *Pūrṇa-ghaṭa*.[22] As

per the "Chetiya Jātaka", there are four conceptual towns in the four directions. Among all the four directions, North is represented with Chakra – the wheel (*Chakra–pañjara*).[23]

Here Sanghol as per geographical situation of Āryāvarta is situated in the North. Thus, it is having the same concept of *Dharma-chakra*. The inscribed form is near to the monolithic Dhvaja–stambha concept of Mauryan era. But it is inscribed over a Vedikā pillar with octagonal shape rather than a free standing round mast.

Another *Dharma-chakra* Vedikā Pillar gives the same appearance like octagonal monolithic shaft, having a tapering look like the previous one. There are sixteen spokes in this *Dhamma-cakka* compare to previous twenty-two spokes wheel image. Here as we go upward there is an *āmalaka* like design over which a flying wisk, like capital is carrying a lotus like form, decked with *Dhamma-cakka*. These emblems are the outcome of early Indian style, to exemplify the philosophical concept of Lord Buddha and to designate his presence and to be worshiped[24] as an expression of narrative art. The corner pillars from Sanghol Stūpa, Vedikā are emerging out of *Pūrṇa-ghaṭa* base and capped by an *āmalaka* capital. These *Dharma-chakra* capital pillars are the face images of Sanghol Mahā-stūpa Vedikā marked with the Kushana era conceptual expression rather than polished, highly realistic form of Mauryan period capital pillars. Both pillars are 100×16×4 cms. in size, carved out of Mathura Sikri sand stone and fit to complete Vedikā pillars. Sanghol Mahā Stūpa railing relief pillar is real expression of Kushana period art that mirrored the contemporary concept, visualized by the Kushana period carvers in the pretext of Buddhism in North India.

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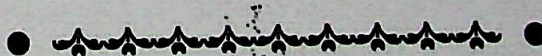
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